

# UNMAI VILAKKAM

(THE EXPOSITION OF TRUTH)

of Manavasagam Kadanthar

## A PRIMER OF SAIVA SIDDHANTA

Tamil Text, Translation in English with  
Notes and Index

By

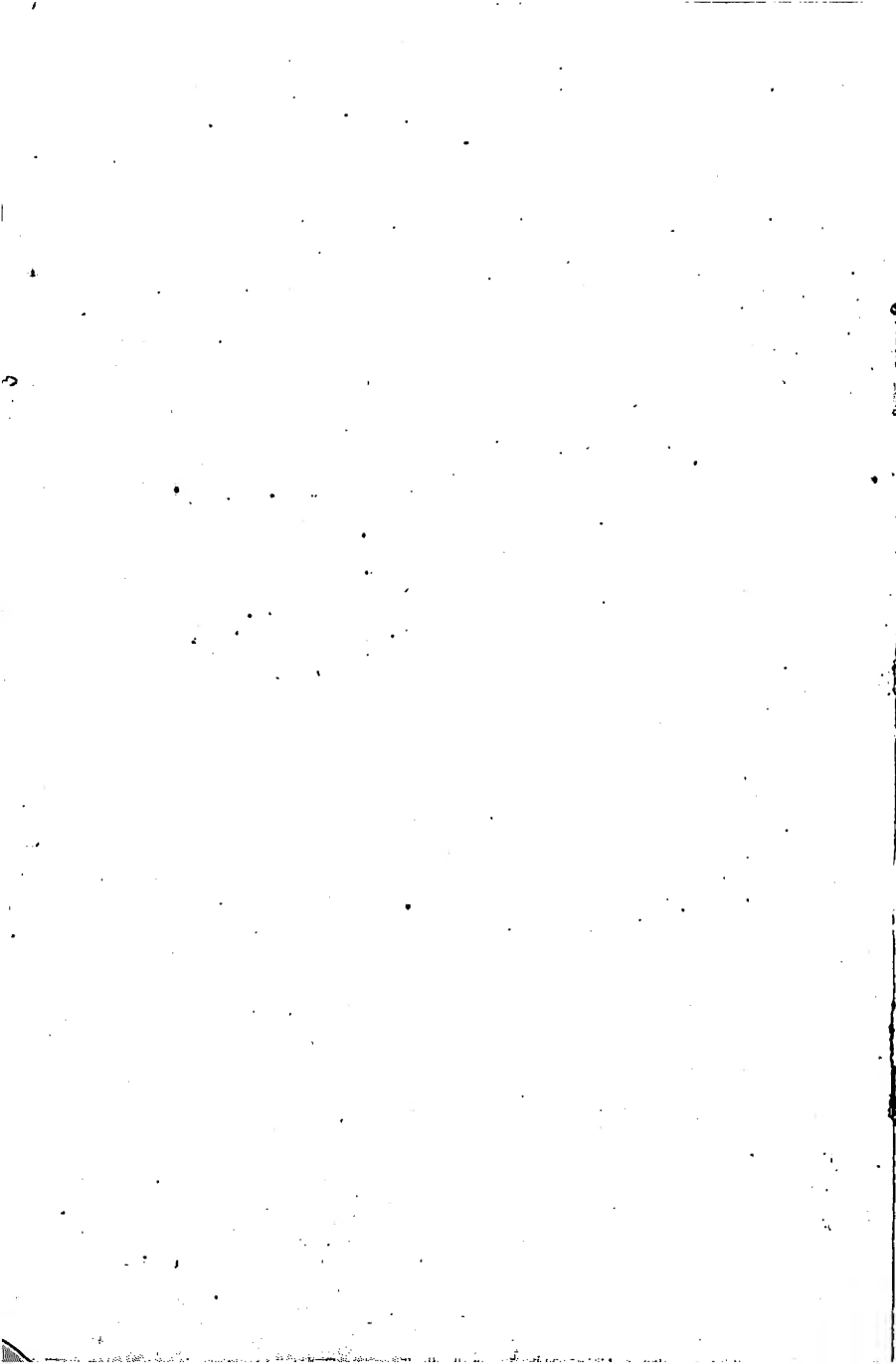
C. N. SINGARAVELU



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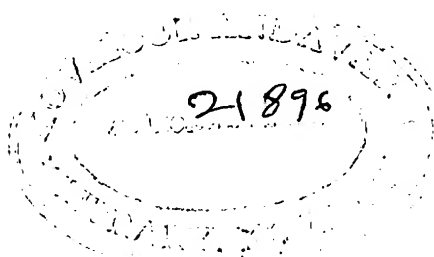
## A PRIMER OF SAIVA SIDDHANTA

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C. N. SINGARAVELU



Published at the Seventy-fifth Annual Conference of Saiva Siddhanta Maha Samajam held at Tellipazhai Sri Lanka, on the 8th May 1981.

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**Dedicated to my Parents  
Thiru C. Nilakanta Mudaliar and Sundarammal**

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## INTRODUCTION

I have very great pleasure in introducing the lucid and flawless translation of one of the rudimentary works on Saiva Siddhanta to the English knowing public here in India and elsewhere, from the pen of my esteemed friend Thiru C. N. Singaravelu, M.A.

The work on hand is *Unmai Vilakkam* (Light on Reality) one of the fourteen authoritative and standard works on the religious philosophy of the Tamils. Its author, Manavacakam Kadantaar, is a disciple of Meykandar, the first among the divine line of preceptors known as Saiva Santaana Aacaryas. The work is held as a resume (or recapitulation) of the spiritual experiences in the line of Meykandan (Meykanda Santaana Anubhava-t-tirattu). It is interesting to note that the form of the work has been deliberately chosen to be a Catechism so that the truth explained may be vivid and unambiguous. The seriousness and the psychological insight of the author, may be gauged from the form and scope of the work. It is to be noted that it was one of the two works following Sivajnana Bodham the basic work on Saiva Siddhanta. The year of its

appearance is roughly estimated to be 1250 A.D. The other work which throws light on Sivajnana Bodham is Sivajnana Siddhi. Of the two one is an expansion and the other is a resume.

The topics taken and answered in Unmai Vilakkam are (i) the thirty six evolvents of Maya (ii) the innate evil principle, Anava (iii) the deeds which cause the wordly experiences (iv) the individual self (v)-the aspect of God-head that dispels darkness (vi) the aspect of God-head that confers illumination and bliss (vii) the unifying formula of letters five (viii) the nature of the state of freedom and bliss and (ix) the means of attainment.

As the work on hand, the exposition of Truth, deals with these topics fully without any flaw, there is very little to be said by way of introduction. But to make the work fuller I shall write the following to facilitate clear perception.

The need for the three groups of evolvents, the directive, preparatory and experiential will be seen when the classification of perception in this school of thought together with the nature of each is clearly understood. Hence the following exposition is given as a supplement to what is given in the work itself.

Worldly perception is classified into three kinds, viz., indeterminate perception (sensation), determinate perception and experiential perception (Indiriya Katchi or Vayil Katchi, Manada Katchi and Thanvedanai Katchi). The external world impresses itself on the sense organs of the individual self. The impression on one of the senses is brought to the notice of the individual self by Vidya, the cognitive evolvent, which is one among the seven belonging to the preparatory group (Vidya Tathvas). At this stage the individual self is aware in a general way of some thing outside, impressing on the particular sense organ. Then the internal organs, mind, ego, intellect and Chitha, begin to play their parts. The mind compares the impression with the previous ones makes several proposals and ends in doubtfulness. Then the intellect plays its part and determines the object. It forms the judgement that it is a flower etc. This judgement has for its attributes one or more of the following five elements. The five elements are:—the name of the object, the quality of the object, the action of the object, the class of the object, and anything which is an attribute to it. This judgement is called the determinate perception whereas the first impression which drew the attention of the individual self is called the indeterminate perception (or sensation). The function of the ego is present

throughout the process. Its function is to be inclined to determine the nature of the object and also prepare the physical organism fit enough to make the judgement. Its activity extends both before and after the activity of Intellect. It also regulates the respiratory system, through which circulation of blood is made effective. Then comes the action of Chitha which is the awareness (or memory) of the various actions which have taken place. Here the object for the two kinds of perception is the external one, and the instrument which causes the indeterminate perception is one of the senses, whereas the instruments that cause the determinate perception are mind etc., chiefly the intellect. The intellect which causes the determinate perception becomes modified into the nature of the object of determination. It takes one of the three different forms of the qualities the Saatvic, Raajasic or Thaamasic according as one of them predominates in the object. Then comes the experience of the object in the form of pleasure, pain or indifference, according to the nature of the object determined. In the experiential perception the object is the internal one, viz., the modification of the intellect and the instrument which causes the individual self to cognise it is Vidhya. Hence Vidhya should belong to a group which is more subjective or inner than the internal organs. So



Vidya belongs to the group of the seven evolvents collectively called the Vidya Thattvaas or Bhogayitru group, which is preparatory. The directive nature of the Siva Tattvas and the objective or experiential nature of the aanma tattvas can easily be seen.

Another point which I want to stress is that Chitha is a name given to the prime prakriti or Mulaprakriti. This idea is got from the commentary of Shivagrayogin. The commentator Sivagnanaswamikal considers Chitha to be a transformation of mind, for his own reasons. But we have to follow the work on hand which gives internal organs in the order mind, intellect, ego and Chitha. To take the function of Chitha on the fourth and last one is also in agreement with what Sekkizhar says in respect of Sundarar when he experiences the cosmic dance at Tillai. Nambi Arurar experiences the supreme bliss conferred by the sight of the divine symbol of cosmic dance so that all the five great sensations became concentrated in the eyes alone, the immeasurable four organs merged together in the form of Chitha alone, and the three qualities became perfected on Satva (pure and illumined) alone. This view is also in harmony with the expression of Siddhiyar, which says, "Chitha, the avyakta, will also perform cintanai (memory or awareness)".

Another point which I wish to bring out here is the meaning of "Vanmai tarum aagama nūl" in the invocatory stanza. In the colophon which commences with the words "Man adhikai", the expression is expanded and repeated thus: "pannu marai-vanmai tarum aagama nūl". So the traditional meaning is that Aagas give in an expanded and clear form the significance of the implied expressions of the Vedas. Hence what is given in the work is the implication of the Vedānta as explained by Meykandar through the special scripture of Aagama.

I congratulate the author of this work and the Samajam for this publication so that it may be placed in the hands of those that deserve to know the secret doctrine. I wish that the light of Saiva-Siddhanta may bring peace, plenty and fulfilment throughout the world.

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Kanchipuram }  
13-8-80 }

## FOREWORD

Saivism is of great antiquity. It is atleast as old as the *Vedas*, possibly older than the *Vedas*, if Mohenjadaro civilisation could be confirmed to be prior to the *Vedic* and the seals found there could be definitely connected with *Saivism*. Saivism is also rich in the variety of its forms. Though all these have not survived, atleast four are worthy of study even today. These are *Pratyabhigña* or *Kashmir Saivism*, *Sivadvaita*, *Vira-saivism* and *Saiva Siddhanta*.

Saiva Siddhanta is atonce a living religion and a philosophical system. Though Tamil Nadu could be said to be its home, both as a religion and as a philosophy, it has its followers in Sri Lanka and Malaysia also. Its sources are the *Vedas* and the *Saiva Agamas* in Sanskrit and Tamil works from the Sangam period onwards. The canonical works in Tamil are the *Panniru Tirumurai* and *Siddhanta* (or *Meykanda*) *Sastiram Patinanku*. The former, with the exception of Tirumular's *Tirumandiram* are devotional in character providing an experiential foundation for the latter (fourteen works). The

*Tirumandiram*, conventionally reckoned as the tenth of the twelve devotional works is also doctrinal, giving the first outline in Tamil of the basic concepts of *Saiva Siddhanta*. Meykandar's *Sivagñana bodham* is considered to be the basic text among Tamil Siddhanta doctrinal works, though it was preceded by two other works, the *Tiruvundiyar* and the *Tirukkaliruppadiyar*.

*Unmai Vilakkam* is one of the fourteen doctrinal works. It is considered to be the work of *Manavasagam Kadandar*, one of the forty-nine disciples of *Meykandar*. Very little is known about this author. *Unmai Vilakkam* is in simple, easily intelligible Tamil. It is in the form of answers given by *Meykandar* to the questions put by *Manavasagam Kadandar*. Question-answer (*Prasna-uttara*) is one of the two methods adopted in philosophical writings, the other being the *Purva-Paksa-Siddhanta*. The disciple belongs to the faith, so to say. But he would like to have clarification of the main points and the tradition. The *purva-paksa* states the views of those who do not belong to the faith. Their views must first be stated fully and fairly before one's own view (*Siddhanta*) is established as more adequate. Like the *Unmai Vilakkam*, the *Irupa-irupahdu* of *Arulnandi Sivam* is also in the form of questions and answers.

*Manavasagam Kadandar* has brought out in fiftythree verses, the main points of *Saiva Siddhanta*. It is usual to start with this work before going on to a study of the *Sivagnana-bodham*, the *Sivagnana Siddhiyar* and the *Siva-prakasam*. Thus, the *Unmai Vilakkam* is a primer of *Saiva Siddhanta*.

English translation of *Siddhanta* works will be helpful to scholars whose mother tongue is not Tamil. A revered pioneer in translating *Siddhanta* works was the late J. M. Nallaswami Pillai. His translations are not available today. Hence Mr. C. N. Singaravelu, M.A., the Joint Editor of the English Quarterly, *Saiva Siddhanta*, has brought out the present work. He has given the gist of the verses in simple English prose, adding notes wherever necessary. He has given analytical tables of some of the important concepts. Two extracts relating to *Nataraja*, from the writings of the late Sir Ponnambalam Arunachalam and the late Dr. Ananda Kumaraswami enhance the value of the present work.

Mr. Singaravelu has brought to bear on this English rendering his life-long devotion to *Saiva Siddhanta* and high proficiency in Tamil language and literature. Loving welcome accorded to this work by scholars interested in *Saiva*

Siddhanta will enthuse him to go on to an English rendering of other important texts in Siddhanta. I have great pleasure in commending this work to the attention of scholars.

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25-8-1980

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*The Dr. S. Radhakrishnan Institute for  
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University of Madras.*

## AN APPRECIATION

By the grace of the grace, my metrical rendering in English of St. Umapathy's Siddhanta-Chathushtayam was recently published. This work contains my article, "An Outline of Saiva Siddhanta". Therein I have said :

"A scholar desirous of learning Saiva Siddhanta should not plunge in *medias res*. He must begin with the beginning. A few preparatory books such as Siddhanta Kattalai, Sivapprakasa Kattalai, Tattwa Kattalai and Thukalarubhotha Kattalai must first be mastered. A booklet known as Poo-Pillai Attavanai is a simple and a splendid treatise on Saiva Siddhanta. Equipped with a fair knowledge in these tiny-great-works, the scholar, with aplomb, can open the pages of St. Manavaachakam Kadanthar's Unmai Vilakkam (The explication of Truth). This book is made easy by a traditional commentary. Siva Sri C. N. Singaravelu has rendered this work in English and has furnished excellent notes."

I am extremely happy that the serialised articles of Siva Sri C. N. Singaravelu are now published in a book-form. I have been importing Siva Sri C. N. Singaravelu to publish

this work, in every one of my letters to him. For some reason or other he was prevented from publishing it earlier.

Saiva Siddhanta is reared on the bed-rock of *Tripatharta* (The three eternal categories (viz.) Pathi (Shiva the Lord), Pasu (the soul) and Paasam (the fettering rope). These three are eternal and are beginningless. They never go out of existence. If Pathi and Pasu get oned, Paasam is said to be no more. This only means that so far as the liberated (freed) soul is concerned it is no longer troubled by Paasam. But Paasam too, like Pathi and Pasu, is unannihilable. One who cannot understand (realise) this, cannot hope to comprehend Saiva Siddhanta. In *Mukti*, Paasam which was hitherto deflecting and blocking Pasu's enjoyment of Pathi, now gives up its dog-in-the-manger policy and withdraws its deflective obstruction. The beam of Pathi which had been hitherto bent by Paasam, now falls unobstructed on Pasu which is now immersed in Sivananda.

Stanza 50 of Unmai Vilakkam says :

"Oh, my son, I shall explain how they remain in mukti. Please listen and understand in love. That which experiences Bliss is the soul. That which gives Bliss is God. That



which makes this possible is Malam". Translation by C. N. Singaravelu.

The interpretation proper, of this concept is the despair of all scholars. By a succinct, short and sweet note which follows the translation of Stanza 50, Siva Sri C. N. Singaravelu ably explains every contretemps which compulsively drags the scholar—only to confine him in the narrows of seemingly insurmountable stultifications—and sustains with a remarkable power of suasion, the eternality of the Tripatharta.

The core of Saiva Siddhanta is adwaita as posited by St. Meikandaar. Siddhanta Adwaita is not to be confused with Sankara-Adwaita. Adwaita as posited by St. Meikandaar is a relationship, a synthesis of three (viz.) abheda (non-difference), bheda (difference) and Bheda-bheda (a combination of both). The Lord in His thatasta-lakshana (manifested state, as contrasted from His innate state or Swarupa-lakshana) is in adwaitic relationship with Pasu. Pathi's relationship with souls is indicated in three simple words (viz.) வேருதல், ஒன்றுதல், உடனூதல். Three simple words. But each word is gravid with an ocean of import. These are beautifully highlighted by Siva Sri C. N. Singaravelu in his translation of stanzas 27, 28 and 29 and the notes which follow the translation.

A word about the translator. In this vociferous world, it is rarely that one runs into a powerfully silent individual like Siva Sri C N. Singaravelu. Calm, placid and detached, he lives in a world of his own, pure and stainless. He is a humble devotee of Lord Siva and every limb of his breathes the spiritual fragrance of Saivism. Persons coming into close contact with him feel a palpable vibration of spirituality.

A word about the translation. Circumlocation, persiflage and digression are all dreaded by the translator as Anathema Maranatha. His rendering is simple, straight and superbly satisfying. No highfalutin bombast mars a single line of his translation. In fine I may say with aplomb, that Siva Sri C. N. Singaravelu's **THE EXPOSITION OF TRUTH** is the *vade mecum* the advent of which will be gratefully hailed by all students and lovers of Saiva Siddhanta.

Sekkizhaar Adi Podi Thiru

Selvam Nagar  
Thanjavur  
29-8-80

T. N. RAMACHANDRAN,  
Advocate,

Thanjavur.

## PREFACE

By

### THE SAIVA SIDDHANTA MAHA SAMAJAM

The Saiva Siddhanta Maha Samajam has long been desiring to bring out a publication in English on the principles of Saiva Siddhanta in simple and clear terms so as to be useful to the beginners. We are glad that Thiru C. N. Singaravelu, M.A, Vice-President of the Samajam and Jt. Editor 'Saiva Siddhanta' has brought out this publication at his own cost which will eminently serve the purpose mentioned above. We are glad to have this released on the occasion of the 75th Annual Conference of Saiva Siddhanta Maha Samajam at Thellippazhai, Sri Lanka.

T. K. NARAYANASWAMY,

*President*

*Saiva Siddhanta Maha Samajam*

R. SANKARAN,

*Secretary*

8-5-81

## PREFACE

By

The AUTHOR

This translation of 'Unmai Vilakkam' with explanatory notes had appeared serially during 1974 to 1976 in the esteemed journal 'Saiva Siddhanta' run by the Saiva Siddhanta Maha Samajam. By the Grace of God, this is now appearing in the form of a book. I am extremely thankful to Thiru. K. Vajravelu Mudaliar for having gone through these pages very carefully and made a few improvements and for writing the Introduction. I am also thankful to Dr. V. A. Devasenapathi and Thiru T. N. Ramachandran for writing a Foreword and an Appreciation. I also thank the Samajam for agreeing to release this book on the occasion of the 75th Annual Conference of Saiva Siddhanta Maha Samajam to be held at Thellippazhai, Sri Lanka on the 8th 9th and 10th May 1981.

I am sure that this book will serve as a primer of Saiva Siddhanta.

'Sivamanam'  
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C. N. SINGARAVELU,  
13-4-81.

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# UNMAI VILAKKAM

(The Exposition of Truth)

## Introduction :

Saiva Siddhanta is essentially the product of of Tamil genius. Though its beginnings can be traced to centuries before Christ, it has been systematised in Tamil in the 13th and early 14th centuries A.D. Its canonical works in Tamil are fourteen in number. They are :

### *Approximate Date*

- 1) Tiruvundiyaar by Uyyavanda  
Deva Nayanar of Tiruviyalur... 1147 A.D.
- 2) Tirukkalirruppadiyaar  
by Uyyavanda Deva Nayanar  
of Tirukkadavur ... 1177 „
- 3) Sivagnanabodham by Mey-  
kanda Deva Nayanar of  
Tiruvennainallur ... 1221 „
- 4) Sivagnana Chiddhiyaar  
by Arulnandi Deva Nayanar  
of Tirutturaiyur ... 1253 „
- 5) Irupavirupatu -do- ... 1254 „

- 6) Unmaivilakkam by Manava-  
cagam Kadandha Deva  
Nayanar of Tiruvadhigai ... 1255 A.D.
- 7) Sivaprakasam by Umapathi  
Deva Nayanar of Korravankudi 1306 „
- 8) Tiruvarutpayan -do- ... 1307 „
- 9) Vina venba -do- ... 1308 „
- 10) Porripahrodai -do- ... 1309 „
- 11) Kodikkavi -do- ... 1309 „
- 12) Nenjuvidu Tutu -do- ... 1311 „
- 13) Sankarpa Nirakaranam -do- ... 1313 „
- 14) Unmaineri Vilakkam  
by Umapathi Deva Nayanar  
or Sikali Tattuva Nathar ... 1312 „

The work now taken up for exposition is the sixth one in the above list, namely Unmai Vilakkam by Manavasagam Kadanthar of Tiruvathigai. Very little is known about the author except that he was one of the forty nine disciples of Saint Meykandar and that he was a native of Tiruvadigai in South Arcot District, a holy place sanctified by Saint Thirunavukkarasar.

The work consists of 54 stanzas including the invocation or kappu cheyyul. They are in the form of questions addressed by the author to his Guru Saint Meykandar and answers elicited



from him. The style is plain and unvarnished. The basic Saiva Siddhanta truths are given in this work without argumentation. This is like a primer for a student of Saiva Siddhanta.

There is already an English translation of this work by Thiru J. M. Nallasvami Pillai. What is attempted in the following pages is to give the substance of the stanzas in simple prose with explanatory notes wherever necessary.

உ.

## உண்மை விளக்கம்

காப்பு

வண்மைதரும் ஆகமநூல் வைத்த பொருள்வழுவா  
உண்மை விளக்கம் உரைசெய்யத்—திண்மதஞ்சேர்  
அந்திரிற் தந்திமுகத் தொந்திவயிற் றைங்கரணைப்  
பந்தமறப் புந்தியுள்வைப் பாம்

Invocation :

The Agamas are rich in God's Grace. In order that this work 'Unmai Vilakkam' may give a true exposition of the truths contained in the Agamas and in order that we may be free from all bonds, let us invoke in our minds Lord Ganapathy. He is of the reddish hue of the setting Sun, has the tusked mouth, the pot belly and five arms.

## நூல்

குரு முதல்வரை வேண்டுகல்

பொய்காட்டிப் பொய்யகற்றிப் போதானந் தப்பொருளாம்  
மெய்காட்டும் மெய்கண்டாய்! விண்ணப்பம்;—பொய்காட்டா  
மெய்யா! திருவெண்ணை வித்தகா! சுத்தவினா  
ஐயா! நீ தான்கேட் டருள்

1

விண்ணப்பம்

ஆரூறு தத்துவம்ஏ(து) ஆணவம்ஏ(து) அன்றேதான்  
மாறா வினையேது? மற்றிவற்றின்—வேராகா  
நானேது? நீஏது? நாதன்னடம் அஞ்செழுத்துத்  
தான்ஏது? தேசிகனே! சாற்று

ஆசிரியர் இசைந்தருளல்

உள்ளபடி இத்தை உரைக்கக்கேள் உன்தனக்கு  
வள்ளல்அரு ளால்அன்று வாய்மலர்ந்த தெள்ளியசீர்  
ஆகமங்கன் சொன்ன அடைவிலே ஆனந்த  
யோகம் நிகழ்புதல்வா உற்று

3

ஆரூறு தத்துவம்

ஐம்பூதங்களும் அவற்றின் வடிவும்

நாற்கோணம் பூமிபுனல் நண்ணுமதி யின்பரதி  
ஏற்கும்அனல் முக்கோணம் எப்போதும் ஆர்க்கும்  
அறுகோணம் கால்வட்டம் ஆகாயம்; ஆன்மா  
உறுகாயம் ஆம்இவற்றால் உற்று

4

Request to Guru:

1. Oh My Guru, who resides in Tiruvennai-  
nallur, who has seen the Truth and is the  
embodiment of Truth, who points out the false-

hoods, removes false knowledge and shows us the Truth, which is Sat, Chit and Ananda, here are my doubts. Kindly listen to them and answer.

*The Questions :*

2. a) What are the thirty six tattvas ?
- b) What is meant by Anavam ?
- c) What is Karma ?
- d) Who am I, who appears to be not different from the above mentioned three ?
- e) Who are you ? i.e., What is God ?
- f) What is the significance of Nataraja's dance ?
- g) What is the meaning of Panchat-charam or five letters ?
- h) What is Mukti ?

These are my questions Guru ! Kindly let me know the answers.

Meikandar begins to answer :

3. Oh my son who is immersed in Sivananda yoga, I shall tell you the truths as delineated graciously by Siva Himself in clear terms in the great Agamas.

The Five Bhoothas (elements) and their forms :

4. The Five Bhoothas and the shapes, which represent them are given below :—

Earth	—	Square
Water	—	Half-moon
Fire	—	Triangle
Air	—	Hexagon
Ether or Akas	—	Circle

The body, which the soul gets as a result of past Karma is composed of these Bhoothas.

*Note:—*The tattvas are the elements. They are not the gross matter such as earth, water, etc. They are the subtle causal essences of these elements. The shapes referred to are the shapes of the causal essences. The rationale behind these representations is not clear. However, these shapes and the colour, letter, etc., dealt with in the succeeding stanzas are significant in Yoga, Siva Puja and in Yagna.

பூதங்களின் நிறமும் எழுத்தும்

பொன்பார் புனல்வெண்மை பொங்கும் அனல்சிவப்பு  
வன்கால் கருமைவளர் வான்தூமம் என்பார்  
எழுத்து லவரயஅப் பாரதிக் கென்றும்  
அழுத்தமதாய் நிற்கும் அது

பூதங்களின் அடையாளம்  
குறிகுலிசம் கோகனதம் கொள்சுவத்தி குன்று  
அறுபுள்ளி ஆரமு. விந்துப்—பிறிவின்றி  
மண்புனல்தீக் கால்வானம் மன்னும் அடைவேயென்று  
ஒண்புதல்வா ஆகமம் ஓதும்

6

பூதங்களுக்குரிய அதிதெய்வங்களும்  
அவர்களின் தொழில்களும்

பாராதி ஐந்துக்கும் பன்னும் அதி தெய்வங்கள்  
ஆரார்? அயனாதி ஐவராம்—ஓரோர்  
தொழிலவர்க்குச் சொல்லுங்கால் தோற்றமுதல் ஐந்தும்  
பழுதறவே பண்ணுவார்கள் பார்

7

ஐவர் தொழில்

படைப்பன் அயன் அளிப்பன் பங்கயக்கண் மாயன்  
துடைப்பன் உருத்திரனும் சொல்லின்—திடப்பெறவே  
என்றும் திரோபணிப்பர் ஈசர் சதாசிவரும்  
அன்றே அறுக்கிரகர் ஆம்

8

Their colour and letters :

5. The colour and the root letters (bhija letters) which symbolise these bhoothas are given below:—

Earth	—	Golden colour—la (ல)
Water	—	White ,, —va(வ)
(the rising) Fire	—	Red ,, —ra (ர)
(the strong) Air	—	Black ,, —ya(ய)
(the expanding) Ether or		
Akas	—	Smoky ,, —ha(ஹ)

**Their Symbols :**

6. The symbols for the five bhoothas as given in the Agamas, are as follows :—

Earth	...	the strong sword called Vajrayutham;
Water	...	Lotus;
Fire	...	Swastik;
Air	...	Six spots
Ether or Akas	...	Amirthabindu (a drop of Ambrosia)

**Their Gods and functions :**

7. The presiding deities and their functions for the five bhoothas are given below :—

<i>Bhootha</i>		<i>Presiding deity</i>		<i>Function</i>
1		2		3
Earth	—	Brahma	—	Creation
Water	—	Vishnu	—	Protection
Fire	—	Rudra	—	Involution
Air	—	Maheswara	—	Obscuration
Ether	—	Sadasiva	—	Showing grace (Anugraha)

**The functions of the Gods reiterated :**

8. Brahma creates, Vishnu protects or sustains, Rudra destroys or is the cause for involution, Isa obscures, Sadasiva shows grace.

*Note:* These are called Pancha Kritya or the five functions of God. Creation is the manifestation of Tanu (body), karanam (instrument, both mental and physical) Bhuvanam (the world), and Bhogam (the things required for the experience of the soul) from the primordial matter called Maya. Sustenance is maintenance of the functions of these manifested things till they are dissolved into the primordial matter. Destruction is reducing the manifested things into their causal substance, viz, Maya. These three acts are done in respect of lifeless matter.

The other two acts, viz., obscuration and grace are done in respect of self or soul. Obscuration is the act of God by which He hides Himself from the experience of soul and allows it to experience the world and evolve itself. Conferring grace is the final act of God, by which He manifests Himself to the evolved soul and releases the soul from bondage.

Generally these five acts of God are summed up in the first three, namely, Creation, Sustenance and Destruction. In that case, obscuration comes under sustenance and conferment of grace comes under destruction.

Saivism holds that Hara the God who destroys and confers grace is the first manifesta-

tion of God and the other two, viz. Brahma and Vishnu are Hara's creations for doing specific functions.

புதங்களின் குணமும் தொழிலும்

மண்கடின மாய்த்தரிக்கும்; வாரிகுளிர்ந் தேபதமாம்;  
ஒண்கனல்சுட்(டு) ஒன்றுவிக்கும்; ஓவாமல்—வண்கால்  
பரந்துசலித் துத்திரட்டும்; பார்க்கில்ஆ காயம்  
நிரந்தரமாய் நிற்கும் நிறைந்து

9

The qualities and functions of the Five Bhoothas :

9. Earth is hard and supports all other things. Water is cool and softens all things. Fire is hot and fuses things. Air spreads, moves and collects things. Ether permeates and gives room for all things.

*Note:* In the stanzas 4 to 9 above, the author has dealt with the five basic elements viz., Pancha Bhoothas.

ஐம்புலன் (தன் மாத்திரை)

உள்ளபடி மாயுதம் ஒதினோம் உன்தனக்குக்  
கள்ளமிகும் ஐம்புலனும் கட்டுரைக்கில்—மெள்ளவே  
ஓசை பரிசம் உருவம் சுவைநாற்றம்  
ஆசைதரும் ஐம்புலனே ஆம்

10

The Five Sense-objects (Pulan) :

10. We have so far dealt with the five basic elements, namely, bhoothas. Let us now list



out the five deceitful sense objects. They are Sound, Touch, Sight, Taste and Smell.

*Note:* These sense-objects are the qualities of the things experienced by the senses. When these qualities are sufficiently differentiated, they are called Pulan. In their undifferentiated rudimentary state, they are called "Than—Mathirai" or subtle bhoothas. For example, when a sound is differentiated as a loud sound or a mild sound, it is called sound-Pulan. In its undifferentiated rudimentary state, i.e., in the subtle state, it is called "Sabda Than-Mathirai". These subtle bhoothas or thanmathiras are the tattvas. They are the causal elements or seeds for the Pancha Bhoothas. These thanmathras and the Pancha Bhoothas (elements) have evolved from Tamasa Abankara. (Abankara is one of the antahkaranas (internal organs) dealt with in stanza 16).

அறிவுப்பொறிகள் (ஞானேந்திரியம்)

ஞானேந் திரியங்கள் நன்று உரைக்கக்கேள்  
ஊன மிகுபூதம் உற்றிடமா—ஈனமா  
சத்தாதி யைஅறியும் தானம் செவிதோல்கண்  
அத்தாலு மூக்கென்று அறி.

11

The Five Jnanendriyas or Sense Organs :

11. I shall now tell you what the Jnanendriyas (senses for knowledge) are. They are the

ear, the skin, the eye, the tongue and the nose. They perceive the sense-objects such as sound, etc., with the aid of the bhoothas.

*Note:* The Jnanendriyas or sense organs are the instruments of knowledge. They are really the nerve endings of these organs and not the external organs. It is only these nerve endings, which carry perception, hearing, etc., to the brain and not the external organs, like ear, nose, etc. Since they are the instruments of knowledge they have evolved from Sattvika Ahankara.

பொறிகள் புனை அறியுமாறு

வான்இடமாய் நின்றுசெவி மன்னும் ஒலியதனை ;  
சுனமிகும் தோல்கால் இடமாக—ஊனப்  
பரிசந் தனைஅறியும் ; பார்வையின்கண் அங்கி  
விருவிரு வம்காணு மே

12

நன்றாக நீர்இடமா நாரிரதம் தான்அறியும் ;  
பொன்ற மணம்மூக்குப் பூஇடமா—நின்(று)அறியும்  
என்றேதும் அன்றே இறைஆ கமம் இதனை  
வென்றார்சென் றார்இன்ப வீடு

13

The process of perception :

12 & 13. The ear perceives sound through akas. The skin perceives touch through air. The eye perceives light through fire. The tongue perceives taste, through water. The nose perceives smell through earth. Thus God created Agamas

declare. Those who conquer these senses attain Blissful freedom.

*Note:* What has been stated in these two stanzas can be given in the following table for convenience :

Locus of Jnanendriya or Instrument for Knowledge	Pulan or Sense object perceived	The elements (Bhoothas)   through which they function.
1	2	3
1. Ear	Sound	Akas (or Ether)
2. Skin (or body)	Touch	Air
3. Eye	Light (or shape)	Fire
4. Tongue	Taste	Water
5. Nose	Smell	Earth

The connection between the three seems to be clear. Any one can see that unless the tongue is wet, it cannot taste, that matter, in gross or subtle form should come in contact with nose for it to feel the sense of smell etc.

தொழிற்பொறிகள் (கன்மேந்திரியங்கள்)

கண்ணுதல்நூல் ஓதியிடும் கன்மேந் திரியங்கள்  
எண்ணும்வச னுதிக்கு இடமாக—நண்ணியிடும்  
வாக்குப்பா தம்பாணி மன்னு குதம்உபத்தம்  
ஆக்கருதும் நாளும் அது

தொழிற் பொறிகளின் செயல் நிகழுமாறு

வாக்கு ஆகா யம் இடமா வந்துவச னிக்கும்; கால்  
போக்காரும் காற்றிடமாய்ப் புல்கி அனல்—ஏற்கும்  
இடும்கை; குதம்நீர் இடமா மலாதி  
விடும்; பார் இடம் உபத்தம் விந்து

15

The instruments of action :

14 & 15. The kanmendriyas or the instruments of action as enunciated in the Sivagamas are explained below :—

The kanmendriyas are the vocal chord, feet, hands, anus and the genital organs. They give rise to speech etc.

The vocal chord (or mouth) speaks with the aid of Akas (or ether). The feet move with the aid of air. The hands give and receive with the aid of fire. The anus excretes with the aid of water. The genital organs give pleasure with the aid of earth.

*Note:* As in the case of Jnanendriyas, Kanmendriyas also are not merely the external organs like the throat, feet, hands etc. They are the ingrained capacity to perform the functions like expression, locomotion etc. For example, a man without hands can still give and receive and cannot be supposed to have lost that Kanmendriya. While Jnanendriyas help the soul to

express its Gnana Sakti, the Kanmendriyas help the soul to express its Kriya Sakthi. The Kanmendriyas have evolved from Rajasa Ahankara. In short, the senses and the organs of actions are manifestors of the potencies of the self to cognize and to act.

The Kanmendriyas and their functions are given in the following table for convenience:—

Kanmendriyas or Instruments for action	Their functions	The bhoothas through which they function
(1)	(2)	(3)
1. Vocal chord (or mouth)	speaking	Akas (ether)
2. Feet	moving	Air
3. Hands	giving and receiving	Fire
4. Anus	excretion	Water
5. Genital organs	pleasure	Earth.

அகக்கருவிகள் (அந்தக்கரணம்)

அந்தக் கரணம் அடைவே உரைக்கக்கேள்  
அந்தமனம் புத்தியுடன் ஆங்காரம்—சிந்தை; இவை  
பற்றியது நிச்சயித்துப் பல்கால் எழுந்திரும்(து) அங்(கு)  
உற்றதுசிந் திக்கும் உணர்

**The Antahkaranas or the inner instruments :**

16. The antahkaranas or the inner instruments are Manam, Buddhi, Ahankaram and Chittam (mind, intelligence, ego and citta). Their functions respectively, are, to conceive, to judge, to will, and to reflect.

*Note:* The functions of the Antahkaranas can be further explained as follows :—

Whenever an object presents itself, the mind or manam first gets a vague impression of the object. Buddhi then comes into play. It determines what the object is. The Ahankaram rises again and again and manifests itself as Will to probe. Chittam, which comes last, reflects and identifies itself with the pleasure or pain or indifference which arises from the knowledge obtained through the senses.

For the soul to obtain knowledge, the Indriyas (Jnanendriyas & Kanmendriyas) are the gate ways while the Anthakaranas are the instruments. The Indriyas may also be considered as outer instruments while the Antahkaranas are the inner instruments for knowledge.

நுதலியதும், நுவலப் புகுவதும்  
ஓதியிடும் நாலாரும் உற்றுஆன்ம தத்துவம்என்(று)  
ஆதி அருள்நூல் அறைபுங்காண்—தீது அறவே  
வித்தியா தத்துவங்கள் தம்மை விளம்பக்கேள்  
உத்தமனே! நன்று உனக்கு

The Tattvas—what has been said and what follows :

17. The twenty four tattvas (evolutes) enumerated in the foregoing stanzas (4 to 16) are called *Anma Tattvas* by God given Agamas. We shall now enumerate the *Vidya Tattvas*.

The Classification of the three groups of Tattvas :

*Note:* We may summarize here what the *Anma Tattvas* are:—*Anma* is the soul or self or the substratum of Self-consciousness. It has the faculties of knowing, feeling and acting, (i.e.) *jnana*, *iccha* and *kriya*. As acting involves feeling, these three may be grouped into two only (viz.) knowing and acting. Knowing is done with the help of *jnana Indriyas*, (i.e.) eye, ear, etc. The objects known are the *Thanmathrai* or *pulan*, viz. sight, sound, etc. Since these are qualities (*guna*), the objects which have these qualities (*guni*) are the *Pancha Bhoothas*. The *Karma Indriyas* are those provided for action. The Knowledge obtained through the *jnana-indriyas* and the *karma indriyas* is correlated by the *Anta Karanas* or the inner instruments. Thus we have the 24 *Anma tattvas* required for the soul to experience this world and they are detailed below :

- 1) *Jnana indriyas* (Instruments for knowledge) (Eye, ear, nose, tongue and skin)

2)	Thanmathirai (or Pulan) (Sight, sound, smell, taste and touch)	5
3)	Pancha Bhoothas or five elements (Fire, akasa, earth, water and air)	5
4)	Kanma indriyas (Instruments for action) (Vocal chord, hands, feet, anus and genital organs)	5
5)	Anta Karanas (inner tools) (Manam, Buddhi, Ahankaram and Chittam)	4
Total		24

Since these twentyfour tattvas (anma tattvas) are either objects of experience or aids to experience, they are called Bhogia (பொக்கிய) Kadam or the group which is experienced by soul. (Bhogiam — that which is experienced; kadam - group).

Now the soul having been steeped in the primordial impurity, namely Anava Mala requires assistance to make it fit to experience the world. The instruments which make the soul fit to experience the world are called Vidya tattvas. They are enumerated in the following two stanzas. Since they make the soul fit to experience the world, they are called Bojaithru (பொசுத்தித்ரு) Kadam or the group which makes one



experience. (Bojaithru—that which makes one experience (புசிப்பிப்பது).

The Siva tattvas control and direct the other tattvas. They therefore constitute the Preraka (பிரேரக) Kanda. (Prerakam—to direct).

The Anma tattvas are also called Asudda Maya tattvas, while the Vidya tattvas are called Suddasudda (or Misra or Mixed) Maya tattvas and Siva tattvas are called Sudda Maya tattvas.

Though the Antahkaranas are the inner instruments compared to the Indriyas, they are called the outer (Pura) Antakkaranas compared to Vidya Tattvas which are called inner (Aha) Antakkaranas.

வித்தியா தத்துவங்கள்

காலம் நியதி கருதும் கலைவித்தை  
ஏலஅரா கம்புருட னேமாயை—மால்அறஏழ்  
சொன்னோம் அடைவாகச் சொன்னஇவை தம்உண்மை  
உன்னி உரைக்கும்நாம் உற்று

18

அவற்றின் தொழில்

எல்லை பலம்புதுமை எப்போதும் நிச்சயித்தல்  
அல்லல் தரும்கிரியை ஆன்மாவக்(கு)—ஒல்கை  
அறிவுஆசை ஐம்புலனும் ஆரவரும் காலம்  
குறியா மயக்குஎன்று கொள்.

19

**Vidya Tattvas :**

18. The Vidya Tattvas are as follows in their order :—

- 1) Kaalam (time)
- 2) Niyati (order)
- 3) Kalai
- 4) Viddhai
- 5) Aragam
- 6) Purushan
- and 7) Mayai

We shall presently explain what they are.

19. *Kaala tattva* is made up of (1) the past which sets the limit to past experience, (2) the present in which the fruit of past karma is experienced and (3) the future, the characteristic of which is novelty.

*Niyati tattva* always determines the fruit of past karma.

*Kalai tattva* actuates Kriya sakti (conation) by removing from the soul a little of the influence of obscuring anavam.

*Vidya tattva* actuates jnana Sakti (cognitive potency).

*Araga tattva* actuates Icha sakti (affection).

*Purusha tattva* is the state of the self when it is fit to experience the objects through the senses.

*Mayai tattva* induces in the soul a sense of awareness which is not clear.

*Note:* The Vidya tattvas are those which make experience possible for the soul. The Sakti of Ananta deva is considered to have energised Asuddha mayai and made possible the evolution of the tattvas, Kaalam, Niyati, Kalai, Viddhai and Aragam. Kaalam and Niyati form one group. Kalai, Viddhai and Aragam form another group. The former should be deemed to be anterior to the latter though they come into operation in respect of the Soul along with the latter. Kaalam (Time) and Niyati (Order) are applicable not only to the soul but to entire phenomena. Without Kaalam (Time) the entire phenomena will come to a standstill. The seed will not sprout, the fruit will not ripen. Sun will not rise and the soul will not evolve. Without Niyati (order) there will be chaos.

For the self to evolve, Kalai, Viddhai and Aragam are required to induce action, knowledge and emotion respectively. Kaalam is required for Karma to mature into pleasure and pain and to determine the duration of the experience and

Niyati is required to see that the effect of each soul's Karma is enjoyed by that soul only.

Let us look a little more closely at each of the tattvas :

#### **KAALAM (Time) :**

Kaalam along with Niyathi and Kalai are directly evolved from asuddha maya in that order. As already stated, kaalam is anterior to the other two Vidya tatwas so far as origin is concerned. So far as operation is concerned, Kalai is anterior to the rest. The question arises whether Kaala tattva has a cause. The answer is that Kaalam in Suddha maya (Transcendental state) is the cause for kaalam in asuddha maya (empirical state). Time is divisible into past, present and future. While Time is real it is not eternal. Whatever is subject to Time is not permanent. That is why God is called Kaala-kaala or one who has transcended Time. Karma presupposes Time. Time is divisible, inert and impermanent.

#### **NIYATI (Law or Order) :**

This tattva is required to see that the results of Karma done by a soul reach that soul only and not any other. That is a law laid and enforced by God. Niyati tattva is the instrument, as it were, in the hands of God's Sakti to ordain enjoy-

ment for the soul according to its Karma. This tattva is also known as Fate.

### KALAI

The function of 'Kalai' is to partially remove the Anava mala which enshrouds the soul and to make manifest the Kriya sakti of the soul. The word 'Kalithal' கலித்தல் means 'removal' and 'direction'. Though Anava mala is all-pervasive 'Kalai' tattva makes Anava mala ineffective to the extent that Kriya sakti of the soul is allowed to manifest itself. An example is generally given to make clear the role of 'Kalai' tattva. It is that though heat spreads all round the fire, 'Kuligai' or a counteracting agent will render the heat ineffective in any given particular spot. Even so, the obscuring role of Anavam is nullified a little so as to permit the Kriya Sakti of the soul to function. How does it function? The Buddhi tattva is the medium by which the objects are enjoyed by the soul. But the soul cannot function as it is obscured by Anavam. Hence Kalai tattva is necessary to remove the obscuration from the 'anma oit-sakti' to the limited extent of permitting the Kriya sakti of the soul to activate the buddhi tattva and function as an enjoyer.<sup>1</sup> The question may arise how can

---

1 போத்திரத்துவன்—போகம் நுகர்வோன்

'Kalai' which is inert function? The answer is that 'Suddha' or pure tattvas which are called 'Preraka' or directing instruments direct the Vidya tattvas including 'Kalai'.

### VIDDHAI :

'Viddhai' makes manifest the jnana sakti of the soul. 'Viddhai' which issues from 'Kalai' enables the soul to know. In the same way 'Araga' tattva issues from 'Viddhai' tattva and makes manifest the Iocha Sakti, that is, it enables the soul to desire. The soul becomes fit to be the enjoyer, only when Kriya, Jnana and Iocha Saktis are fully aroused.

The role of Viddhai tattva requires further explanation.

The Indriyas (senses) are the windows by which the objects are perceived. The impression of the objects is made on Manam or mind. The impression is called 'Indriyakatchi' or 'Vayil<sup>1</sup> Katchi'. This impression is indeterminate and hence it is called 'Nirvikarpak katchi.' Then Ahankaram and Buddhi tattvas come into play and a descriptive and determinate knowledge is formed in Buddhi. This is called 'Savikalpak

katchi' This knowledge comprises.<sup>1</sup> (1) name (2) class (3) nature (4) action and (5) substance of the object perceived. This determinate knowledge immediately turns into an experience of pleasure or pain or indifference: Such an experience is called 'Thanvedanaik katchi.' (Experiential perception.)

For 'indriyak katchi' or 'vayil katchi' the objects are external such as tree, flower etc. For even the mental perception, which is determinate, the object is external. But for 'Thanvedanik katchi' the object is Buddhi tattva itself which has already transformed itself into a vivid experience of the external objects.

Now, neither the senses nor the buddhi tattva (intellect) can act by themselves. They should be activated by the self by uniting with them. The self requires an instrument for such activation. 'Viddhai' is that instrument.

A question may be asked whether 'Kalai' itself cannot play the part of 'Viddhai' also. A comparison is given to explain the position. The removal of a part of Anavam from the soul and arousing its Kriya Sakti is like an operation on the eye for cataract. But the man after

1 பெயர், இனம், குணம், செயல், பொருள்.

operation is dazed and cannot see things clearly. The eye requires further treatment such as provision of glasses etc. Even so, 'Viddhai' which arises from 'Kalai' is required for arousing the Jnana Sakti of the self.

**Aragam :**

'Araga' tattva arises from Viddhya tattva and makes manifest the 'Iocha Sakti' of the soul. Iocha Sakti is necessary for the buddhi tattva to manifest attachment to objects and thus make the Soul enjoy the object. Desire comes after knowledge. Hence Iocha Sakti is only a development of Jnana Sakti, that is, 'Araga' tattva is only a development of 'Viddhya' tattva.

Aragam may be considered to be present in three places. First, attraction (aragam) may inhere in the object itself. But this is not sufficient to evoke attachment in Buddhi. For, what is attractive to one man is not so to another and attachments are not also permanent. Secondly, buddhi tattva itself has the disposition to attachment (aragam). This is called the quality of 'avairagya'. But this disposition is specific and impermanent and requires to be induced by Araga tattva. Thirdly 'Araga tattva' is the basic instrument which is necessary for arousing



'iccha sakti' in the soul. This 'iccha sakti' of the soul makes possible the aragam of the 'buddhi tattva.'

**Purushan :**

The five Vidya tattvas explained above, namely Kalai, Viddhai, Aragam, Kaalam and Niyati in aggregate serve as a cloak to the soul and make it fit to enjoy bhogam. Unlike other tattvas which sometimes do not operate, these five tattvas remain with the soul always and hence are considered to be an inseparable cloak to the soul. They are therefore called 'Panchakanchukam.' At this stage when the soul acquires the capacity for enjoyment (bhothiruthvam), it is called Purusha tattva. The propriety of including the intelligent self as one of the tattvas has been questioned. It is therefore called 'Oidacit.' It is 'cit' in essence but 'acit' in form.

As Purusha, the soul has five imperfections as it were, which impel it to experience Prakriti Maya, these five are called 'Panchaklesam' (பஞ்சக்கிலேசம்) or 'Pumsthuvamalam' (பும்ஸ்துவமலம்). These five are 1) Aviddai or delusive knowledge 2) Ankaram or the sense of pride 3) Ava or desire 4) Asai or impulsion to possess the object and 5) Anger or aversion.

**Mayai :**

The effect of Asuddha Mayai has been included as one of the Vidya tattvas. But it is relevant to deal here with Mayai in general.

Paasam or the bonds for the soul are of three kinds. They are Anavam, Kanmam and Mayai. Anavam and Kanmam are dealt with in stanza 22. Mayai alone is dealt with here.

Mayai is the primordial cause for the Universe. It is subtle, imperceptible, formless and pervasive. It is connected with the soul beginninglessly like Anavam and Kanmam. It is of two kinds. They are suddha (pure) Mayai and Asuddha (impure) Mayai.

**Suddha Mayai :**

Suddha Mayai is also known as Mamayai, Kutilai, Kundalini and Bindhu. It is acted on directly by Siva through His Sakti. Suddha Prapancha is the effect of Suddha Mayai. Suddha prapancha consists of Sabda Prapancha and Artha Prapancha. Sabda Prapancha consists of Vaikari, Madhyama, Pasyanti and Suukshma. Artha Prapancha consists of 1) the five Kalas, namely Nivirtti Kalai, Prathitta Kalai, Viddhyakalai, Saanthi Kalai and Saanthi adhitha Kalai, and 2) the five Siva tattvas. The Siva tattvas are dealt with in stanzas 20 and 21.

Suddha maaya is pure because it is free from Anava and Kanma. It gives happiness to the highly evolved souls connected with it. The need for suddha maayai may be explained somewhat as follows.

How could pure spirit (Siva Sakti) act on gross substance (asuddha maaya)? It requires an intermediate substance which is subtler and purer than asuddha maaya and that substance is Suddha maaya.

While Siva Sakti acts directly on Suddha maaya, evolved souls like Ananta Deva and Sikanta Rudra with delegated authority from Siva, act on Asuddha Maaya.

Asuddha Maaya :

Asuddha Maayai is also known as Adhomaaya and Mōhini. Though asuddha maayai itself is included as one of the Vidya tattvas and listed last, it is the basis and primal cause for asuddha Prapancha which includes Vidya and Anma tattvas. Suddhasuddha Prapancham is a part of asuddha prapancham and it consists of Viddhya tattvas.

To sum up the qualities of asuddha maayai, it is real, permanent, inert, formless, subtle (though gross compared with suddhamaaya).

indivisible and is the cause for asuddha prapancha and it permeates asuddha prapancham. It is the support for Karma. It is the cause for pleasure, pain and indifference for the soul.

### **Prakriti Maayai :**

Prakriti maayai is an evolute of the evolvent Kala. It is the root cause for all the aanma tattvas which serve as things to be enjoyed (boggiam). It is therefore called moola prakriti, that is, the first cause. It is also called Pradhanaanam or Maan (மாண்). Its development is guna-tattva. Moola prakriti contains within itself the three gunas sattva, rajasa and taamasa in embryo, that is, in an unmanifest subtle state.

*Guna tattva* : This is not strictly an evolute of Prakriti maayai. It is only an expansion or development of prakriti maayai. (It is only a Vriti and not a parinamam of Prakriti maayai). In Moola Prakriti, the three gunas, namely. Sattva, Rajas and Tamas are unmanifest and are in balance. In Guna tattva they are manifest and are in balance. In Aanma tattvas they are manifest and are not in balance.

Neither Moola Prakriti, nor Guna tattva is included as one of the thirtysix tattvas. Citta is used in the place of prime prakriti.

## சுத்த தத்துவம்

வித்தியா தத்துவங்கள் ஏழும் விளம்பினோம்  
 சுத்தமாம் தத்துவங்கள் சொல்லக்கேள்—நித்தமாம்  
 சுத்தவித்தை ஈசுரம்பின் சொல்லும் சதாசிவம்நல்  
 சத்திசிவம் காண்அவைகள் தாம்

20

## அவற்றின் நிலை

சுத்தவித்தை ஞானமிகும் தொன்மையாம் ஈசுரந்தான்  
 அத்தன் தொழில்அதிகம் ஆக்கியிடும்—ஒத்தல்இவை  
 சாதாக் கியம்என்றும் சத்தி சிவம்கிரியை  
 ஆதார ஞானஉரு வாம்.

21

**Suddha Tattvas (pure evolvents) :**

20. We have dealt with the seven Vidya tattvas. Hear now of the Suddha tattvas. They are Suddha Viddhai, Iswaram, Sadasivam, Satti, and Sivam.

21. Suddha Viddhai is more of intelligence (Jnanam) [than of action (Kriya)]. Iswaram is more of action (Kriya) [than of intelligence (Jnanam)]. Sadakkiyam (or Sadasivam) is both intelligence and action in equal proportion. Satti is (pure) action (Kriya). Sivam is (pure) basic intelligence (Jnanam).

**Note :**

We have already indicated under stanzas 18 & 19 what Suddha Maayai is. The Suddha

tattvas which are also called Siva tattvas are the evolutes of Suddha maayai. The Suddha tattvas given in these stanzas are in the order of involution. In the order of evolution they are Sivam, Satti, Sadasivam, Iswaram, and Suddha Viddhai. We shall take them up for explanation in this order.

### 1. Siva Tattvam :

At the time of Maha Sankaara or the grand Dissolution, Suddha maayai dissolves or shrinks into its cause. At that time God withdraws within Himself all the manifestations of His Sakti and remains by Himself undivided. In order that Suddha Maayai in the Causal state may become fit for reactivation, God manifests His Jnanam or Intelligence and the Suddha Maayai thus influenced is called Siva tattvam. Since it is in a latent state it is called Ilaya tattvam. Since it is without form it is called Nitkala tattvam. Since it is fit for action it is called Saktiman. Since it is the basis for the primal sound, namely Sukkuma Vak, it is called Naada tattvam. God in this state of pure Jnaanam is also called Ilaya Sivam, Nitkala Sivam, Saktiman and Naadam. Siva tattvam is thus the first evolute of Suddha Maayai. It is that portion of Suddha Maayai which has been activated by the Jnana Sakti of God.

## 2. Satti Tattvam :

God then manifests His Kriya Sakti and activates Suddha maayai to action. This state of Suddha maayai is called Satti tattva. Compared to Siva tattva, this is gross. It is therefore called gross Ilaya tattvam or gross Nitkala tattvam. As this is the base for Paisanti Vak this is also called Bindu tattva. God who manifests kriya Sakti is also called Bindu or Vindu. The five Kalas, namely Nivirti Kalai, Prathitta Kalai, Viddhya Kalai, Saanthi Kalai and Saanthi aditha Kalai are but variations of Kriya Sakti.

## 3. Sadasiva Tattvam :

Siva tattvam is brought about by God being aware ('thinking') in a general way and Satti tattvam is brought about by God 'willing' in a general way. They are the subtle and the gross Laya state respectively of God. Now God assumes Bhoga state and is aware of (thinks) specifically with his Jnana Sakti and 'wills' specifically with his kriya Sakti and the result is the third evolute of Suddha Maayai namely Sadasiva Tattvam. It is also called Bhoga tattvam and Sakala-Nitkala tattvam. In this evolute of Suddha Maayai Jnanam and Kriya are in equal proportion.

#### 4. Iswara Tattvam

Now God takes on a more manifest state, namely Adhikaara state and with more of Kriya Sakti than of Jnana Sakti activates Suddha maayai and the result is Iswara tattvam the fourth evolute. It is called Sukkuma (Subtle) Adhikaara tattvam, Sukkuma Pravirthi tattvam, and Sukkuma Sakala (சகல) tattvam. In this evolute kriya Sakti predominates over Jnana Sakti.

#### 5. Sudda Vidhya Tattvam

Here God assumes a gross Adhikara State and with more of Jnana Sakti than of Kriya Sakti activates Suddha Maaya to Suddha Vidhya tattvam. This is called Suddha Viddhya tattvam, because it is the cause for Vidhya tattvam in impure Maayai. This is also called Gross Iswara tattvam, gross Adhikara tattvam, gross Pravirthi tattvam, gross Sakala (சகல) tattvam. In this evolute Jnana Sakti predominates over Kriya Sakti.

It may be stated here that these five Suddha tattvas are not strictly evolutes of Suddha Maaya, that is, the change is not substantial or one of 'parinamam' like the conversion of milk into curd. But the change is called 'Vritti', like the conversion of canvas into a tent. It is only in asuddha maayai that substantial changes (parinamam) occur.



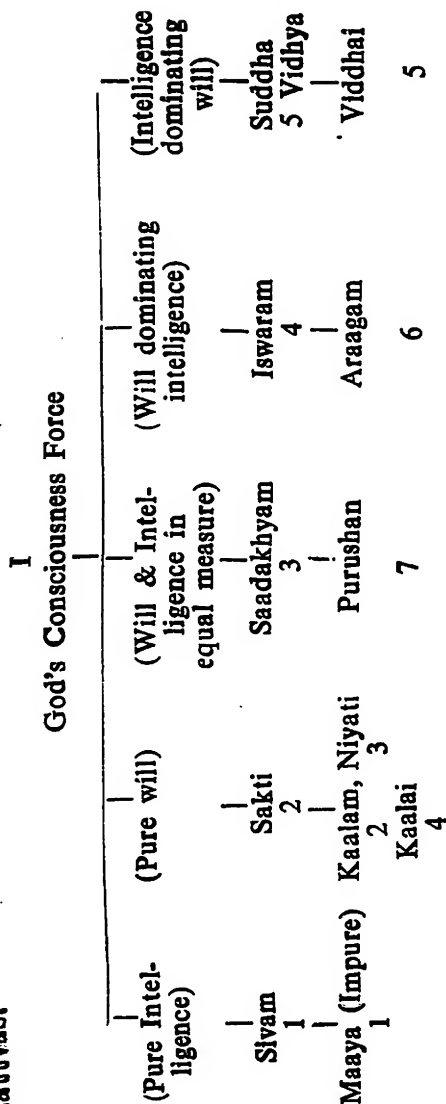
We have already indicated that in respect of Self the twentyfour Aanma tattvas are like objects of experience and are therefore called Bhogia Kandam, that the seven Vidya tattvas are aids to experience and are therefore called Bojaithru Kandam and the five Siva tattvas are those which direct the Vidya tattvas and are therefore called Preraka Kandam. For the sake of better comprehension we may compare<sup>1</sup> the aanma tattvas to the food we take, Vidya tattvas to the body and the organs in the body and Siva tattvas to the nerve centres in the brain which direct and control the muscles and the organs in the body. The five Kalais, namely Nivirti Kalai etc, are compared to the nerves which connect the brain centres to all parts of the body. The Siva tattvas are the directive part of the psycho-physical organism.

The Suddha tattvas direct the Vidya tattvas in the following manner. Siva tattva directs Maayai, Satti tattva directs Kalai in combination with Kaalam and Niyati, Sadakiya tattva directs Purushan, Iswara tattva directs Araagam and Suddha Vidhya tattva directs Viddhai.

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1. This comparison has been given by Thiru K. Vajravel Mudaliar in his commentary on 'Unmai Vilakkam' page XXXIV, 1958 edition.

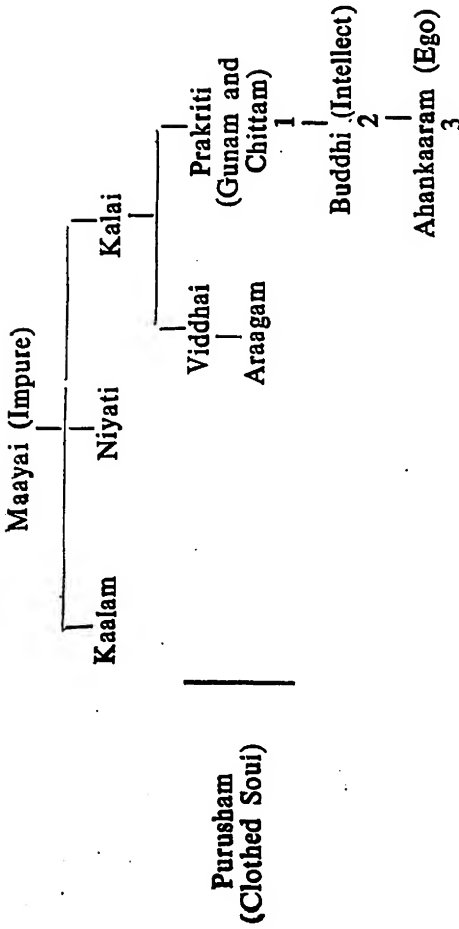
The following diagrams' will make clear the set up of the thirtysix tattvas.



Evolutes of  
 Pure Maaya  
 which impel-5  
 Evolutes of  
 Impure Maaya which clothe the soul  
 and are  
 impelled-7

1. The diagrams have been drawn in consultation with Thiru K. Vajravelu Mudaliar.

## II



## III

## Ahankaaram (Ego)

Daijatham (Sativic Part)		Vaikaarikam (Rajasik Part)		Bhuthaadi (Tamasik Part)	
4—Manam (mind)		10—Vocal (Vaakku)		Motor organs (Kanna Indriyas)	
5—Ear		11—Translatory movement (Patham)			
6—Tactual sense	Sense	12—doing (Paani)			
7—Eye	organs	13—Excretion (Paayuru)			
8—Tongue	(jnana Indriyas)	14—generative (Upastham)			
9—Nose					

Sense objects or Tanmathras (Subtle bhoothas) Elements (gross bhoothas)	Sound	15	Touch	16	Light	17	Taste	18	Smell	19
	Ether	20	Air	21	Fire	22	Water	23	Earth	24

Evolutes of Gross Maaya called Prakriti or the objective group-24

## ANAVAM AND VINAI (Kanmam)

ஆணவமும் வினையும்

ஆருறு தத்துவமும் சொன்னோம் அடைவாக  
மாறு மலிரண்டும் வாசொல்லக்—கூறில்  
அறியாமை ஆணவம்நீ யானசுக துக்கம்  
குறியா வினை என்று கொள்.

22

22. We have so far dealt with the thirtysix tattvas serially. Now I shall explain to you the nature of the two malas which are inseperable from the soul, viz. Aanavam and Vinai (Kanmam). In short, that which is the cause for ignorance is Aanavam add that which is the cause for pleasure or pain with which you identity yourself is Vinai.

*Note:* Saiva Siddhanta posits three eternal categories, namely Pati (God), Pasu (Souls) and Paasam (Bondage). Pasam or malam is of three kinds namely, Aanavam, Kanmam (Vinai) and Maayai. The thirtysix tattvas are the evolutes of Maayai and they have been dealt with in stanzas 4 to 21. The author has in this stanza explains very briefly the nature of Aanavam and Kanmam. They are explained below in more detail,

*Aanavam:* Aanavam is the inherent or original impurity of the Soul. In the 'Kevala' state of the soul, that is, when the soul is encased

as it were, in Aanavam only, Aanavam covers up completely the soul's consciousness and the soul is in utter darkness. In this state the soul is devoid of its cognitive, emotive and conative powers. (அறிவு, இச்சை, செயல்).

Soul is brought into association with Maayai and Karma by the Grace of God in order that it may have experience of the world and evolve. By this experience, soul gains limited knowledge. This state is called the 'Sakala' state. During this state, Aanavam perverts the knowledge of the Soul and is the cause for egoism, namely, the sense of 'I' and 'mine.' All the same, the soul is set on the road to final liberation by its association with Maayai and Kanmam. Though Aanavam, Maayai and Kanmam are clubbed as Pasam or bond the latter two serve to weaken the power of Aanavam and to evoke the cognitive, emotive and conative powers of the soul. Maayai is like a lamp which provides light for the soul to a limited extent during the night until the day dawns, that is, until the soul receives enlightenment from God. This state of union with God is called the 'Suddha' state of soul or the state of liberation.

Aanavam is not mere absence of knowledge. It is something positive. Neither is it a mere quality (or guna) of the soul. For in that case when Aanavam is destroyed the substance of

which it is the quality (or the guni), that is the soul would also be destroyed. It is an original defect (imperfection or impurity) of the soul, like verdigris in copper, removable ultimately by the grace of God.

*Karma or Vinai:* The good and bad actions done by the embodied soul are called Karma. A thought or word has the same effect as action. Hence Karma is done by thought, word or deed. Every deed done by thought, word or action leaves an imprint or habit in the soul which is carried forward from birth to birth. A good action or 'Aram' results in 'Punyam' which yields pleasure in this or in subsequent births. In the same way a bad action or 'Maram' results in 'Paapam' (sin) which yields pain in this or in subsequent births. Thus there are three stages in which the cycle of karma works. The good and bad deeds done by one during a given birth constitute 'Aagaamiyam'. The deeds disappear; but their effects in the form of 'Punyam' and 'Paapam' are stored up in a subtle way with the intellect of the self (comparable to 'vasanas' or tendencies) and they are called 'Sanchitham.' It is the result of good and bad deeds done in this and in previous births. When a part of 'Sanchitham' (Punyam and Papam) becomes ripe for enjoyment it issues as pleasure and pain and

it is called 'Praraptham'. In experiencing pleasure and pain the man acts and reacts which constitute good and bad deeds which again become 'sagaamiyam'. Thus the cycle of Karma revolves round and round like a vicious circle.

There is one aspect of Karma which is special to Saiva Siddhanta. It is that the law of Karma does not work automatically. The results of one's actions do not reach the soul of their own accord. God feeds the soul with the fruit of its actions in appropriate time, and in appropriate measure for the good of the Soul. God provides the Soul with \*the body, the internal instruments, the world and the materials for enjoyment, which constitute the milieu suitable for the development of the particular soul with reference to its past karma. Thus Karma is a symptom of the self's spiritual maturity and the divine doctor acts according to the pulsation.

நான் (ஆன்ம உரு)

(வினா)

ஆறாறு தத்துவமும் ஆணவமும் வல்வினையும்  
மாறா அருளால் வகுத்துரைத்தீர்—வேறுகா  
என்னை எனக்கறியக் காட்டிர் இவைகண்டேன்  
உன்னரிய தேசிகரே உற்று.

23

\* தனு, கரண, புவன, போகம்



## உயிரின் இயல்பு

நன்று உரைக்கக்கேள் நல்லசித்தின் முன்அசித்திங்(கு)  
ஒன்றுது சித்துஅசித்தை ஓராது—நின்றுஇவற்றை  
அன்றே பகுத்தறிவ(து) ஆன்மாவே என்றும்றை  
குன்றமல் ஓதும் குறித்து.

24

## தத்துவங்களின் இயல்பு

தத்துவங்கள் ஆறும் தம்மைத்தாம் என்றறியா  
எத்தன்மை என்னில் இயம்பக்கேள்—சுத்தமாம்  
ஆறுசுவையும் அறியாவே தம்மைத்தாம்  
கூறில் அவையிவைபோல் கொள்.

25

## தத்துவங்களை அறிதற்குரியது உயிர்

ஆறு சுவையும் அருந்தி அவைதம்மை  
வேறுஒருவன் கூறியிடும் மேன்மைபோல்—ஆறும்  
ஒன்றுஒன்று நாடியுணர்ந் தோதில்அதில் உற்றறிவாய்  
நின்றபொருள் தானேகாண் நீ.

26

## The self

23. O Guru, whose greatness I can hardly comprehend, you have in your infinite mercy explained to me clearly the nature of the thirtysix tattvas, Aanava and the inexorable Kanma. Now kindly explain to me the nature of myself who identify myself with the tattvas, Anavam and Kanmam so far explained.

24. We shall explain to you the nature of yourself. Please listen carefully. Before the Great intelligence (Chit) the unintelligent matter (Achit) cannot stand to be conceived. So the

Great intelligence (Chit) does not experience unintelligent matter (Achit). It is only the Soul (or self) that distinguishes and experiences both the Chit and the Achit. So the Vedas declare unequivocally.

25. The six kinds of tastes (which you discriminate and enjoy with your tongue) are not conscious of themselves. Even so, the thirtysix tattvas (already dealt with) cannot perceive themselves. (They are not self conscious).

26. A man who enjoys edibles having six different tastes discriminates them and describes them as such and such (that is, he recognizes that he is different from them). Even so if you study the thirtysix tattvas one by one, you will realise that you are different from them though attached to them and that you are of the nature of intelligence.

*Note:* In the four stanzas 23 to 26 the author explains the nature of the soul (or Anma or Pasu) one of the three eternal categories, namely Pati, Pasu and Pasam. In these stanzas only the salient qualities of Pasu have been given briefly.

Pasu occupies the middle position between Pati and Pasam. Pati is all-knowing and requires no agency to help it to know. Pasu requires the

assistance of God and the instruments of knowledge such as Indriyas and Anthakharanas to remove its ignorance gradually. Pasam is inert and incapable of knowing.

God is pure intelligence and is unchangeable. He is therefore called 'Chit' and 'Sat'. Pasam is devoid of intelligence and is changeable. It is therefore called 'Achit' and 'Asat'. Soul which occupies the middle position is called Chit Achit. (Chit + Achit) and Sadasat (Sat + Asat). God's intelligence is pervasive. He knows everything at once (not each at a time one after another) in a non-demonstrative way. He need not therefore know or experience Achit in the way in which soul does. Paasam which is inert cannot experience either God or Soul. It is the Soul that experiences the world and is influenced by it and experiences God and is influenced by Him. Soul's knowledge is pointed and finite (சுட்டி அறிதல்). It sees one after another (ஒவ்வொன்றாய் அறிதல்). It gets involved in the thing it sees and assumes the nature of the thing it experiences (அழுந்தி அறிதல், சார்ந்ததன் வண்ணமாதல்). God is one and souls are infinite in number.

The last sentence in stanza 23 indicates the fundamental nature of the Soul, namely, that like a crystal it takes the nature of that to which it is attached.

The ideas contained in stanza 24 have been explained in the Seventh Sutram of Sivagnana Bhotham which is as follows :—

“Before the Supreme, all things are non-existent ; hence It does not conceive of asat or material world. Asat does not exist in the presence of Sat. So it cannot know Sat. Therefore that which knows both [Sat and Asat] is the Soul which is neither Sat nor Asat”. A stanza under the Sutram says :

“Hara who is not separate (from Pasu and Paasa) cannot know them as objects. So He cannot know Asat as different even when He knows it. Evil Asat ceases to exist before Him as does darkness before the Sun.”

Stanzas 25 and 26 emphasise the difference in the qualities of Paasam and Pasu. Though they are united to each other in the ‘Peddha’ state [i.e.] the State of bondage, the one is inert and the other is intelligent. Stanza 25 states clearly that self consciousness is the quality of the soul and not of matter.

The realization of the Self that it is different from Paasam is a step in the progress of the Self towards Mukti or liberation. This stage in the

development of knowledge is called 'Aanma-rupam.'

இறை

இறை இயல்பு (வேருதல்)

குன்ற அருளாலே கூறினீர் என்வடிவு  
பொன்றத நும்உருவம் போதியீர்—நின்றுஅருக்கன்  
கண்ணுக்குக் காட்டுமாப் போலே உனதறிவின்  
நண்ணிஅறி வித்திடுவோம் நாம்.

27

இறைஇயல்பு (ஒன்றதல்)

அன்றியுங்கேள் ஆன்மாவால் ஆய்ந்தறியும் ஐம்பொறிகள்  
இன்றி அறியா இவையென்ன—நின்றதுபோல்  
ஒவாமல் உன்னை உணர்த்துவோம் உன்னறிவின்  
மேவாமல் மேவிநா மே.

28

இறைஇயல்பு (உடனதல்)

அக்கரங்கட் கெல்லாம் அகரஉயிர் நின்றாற்போல்  
மிக்க உயிர்க்குயிராய் மேவினோம்—எக்கண்ணும்  
நில்லா இடத்துஉயிர்க்கு நில்லாது அறிவென்று  
நல்ஆ கமம்ஓதும் நாடு.

29

God

27. "You have out of undiminished mercy made me realize my nature (Soul's nature). Kindly explain to me your (God's) own imperishable nature."

"Just as the Sun standing apart enables the eye to see, so also we (God) animate your intelligence and enable you to understand."

28. Further, the five sense organs analyse and understand the objects with the aid of soul.

Without the soul (self) they cannot understand. Even so we [God] abide in your intelligence inseparably without your knowledge and make you understand things.

29. Just as the first vowel 'A' (அ) or alpha abides in all the letters of the alphabet, we [God] abide as the life of all the lives. Understand that the great Agamas declare that Soul will have no consciousness unless God abides (in it and) everywhere.

*Note:* In stanzas 27-29 the salient features of the nature of God have been explained.

God is at once transcendant and immanent. God in His transcendant state is incomprehensible and is beyond thought and word. In the State in which He is related to the Souls, He is conceived of as Himself and His Sakti or Grace. His contact with the world, sentient and insentient, is through His Sakti. Sakti is His quality.

Sakti and God are in the relationship of 'Guna' and 'Guni.' They are like the Sun's rays and the Sun.

God's relationship with the Souls is conceived of in the following three ways :—

1. Sun's rays are necessary for the eyes to function. But Sun is different from the eyes. Even so, though God is indispensable for the Soul to function, God is different from the Soul. [வேருதல்]

2. Though life is different from the body, it is one with the body and indistinguishable from it. Even so, God though different from the Soul is one with the soul. [ஒன்றுதல்]

3. When the eye sees an object, the self identifies with the eye and sees the object. Even so, God is together with soul in all its activities. [உடனாத்தல்]

To sum up, God is *different* from the Soul as they are two separate categories, *one* with the soul by virtue of their inseparable association, *together* with the soul by virtue of the fact that God is the driving force behind the soul. (கலப்பினால் ஒன்றாய், பொருள் தன்மையால் வேருய், தொழில் பாட்டால் உடனுமாய்)

Stanza 27 indicates the position stated in items (1) and (2) above.

The sense organs see the objects outside. But they do not know themselves or the life that gives them the capacity to experience. Even so, the

Soul which experiences the world (Paasam) does not understand itself or God (Pati) who acts as the self of the self. This propensity of the soul to see externally, not subjectively, is due to Anavam.

In stanza 29, God is compared to the first vowel 'a' [அ]. This comparison has been given in the first stanza of Thirukkural and is familiar to Saiva Siddhanta Sastras. The vowels in Tamil are called 'Uyir' or life as they are comparable to Souls. The consonants are called 'Mei' or body (Pasa). The first vowel namely 'a' [அ] is, as already stated comparable to God. The consonants cannot by themselves stand just as lifeless bodies cannot stand. They require vowels to form stable letters namely 'Uyirmey Eluthu'. In the letters formed by the combination of vowels and consonants [உயிர்மெய் எழுத்து] it is the vowel that dominates, just as life dominates over the body. The first vowel a, [அ] arises by the mere opening of the mouth and is therefore implicit in all the letters including other vowels and consonants. Even so, God is the basis of all animate and inanimate objects. Thus, there is a philosophic basis for the Tamil grammar which also shows that Saiva Siddhanta is the product of the genius of the Tamils.



## SIVA'S DANCE

நாதன் நடம்

நற்றவத்தோர் தாம்காண நாதாந்தத்து அஞ்செழுத்தால்  
உற்றுஉருவாய் நின்றுஆடல் உள்ளபடி—பெற்றிடநான்  
விண்ணார் பொழில்வெண்ணெய் மெய்கண்ட நாதனே  
தண்ணார் அருளாலே சாற்று

30

நடம் செய்யும் இடமும் நோக்கமும்

எட்டும் இரண்டும் உருவான லிங்கத்தே  
நட்டம் புதல்வா நவிலக்கேள்—சிட்டன்  
சிவாயநம என்றும் திருவெழுத்து அஞ்சாலே  
அவாயமற நின்றாடு வான்

31

கூத்தப் பெருமானின் திருமேனி

ஆடும் படிகேள்நல் அம்பலத்தான் ஐயனே!  
நாடும் திருவடியி லேநகரம்—கூடும்  
மகரம் உதரம் வளர்தோள் சிகரம்  
பகரும்முகம் வாழுடியப் பார்.

32

இதுவுமது

சேர்க்கும் துடிசிகரம் சிக்கனவா வீசுகரம்  
ஆர்க்கும் யகரம் அபயகரம்—பார்க்கில் இறைக்கு  
அங்கி நகரம் அடிக்கீழ் முயலகனார்  
தங்கும் மகரமது தான்.

33

திருவாசியும் ஒளியும்

ஓங்கார மேநல் திருவாசி உற்றுஅதனில்  
ஓங்கா எழுத்தே நிறைசுடராம்—ஆங்காரம்  
அற்றார் அறிவர்அணி அம்பலத்தான் ஆடல்இது  
பெற்றார் பிறப்பற்றார் பின்.

34

## ஊன நடனம்

தோற்றம் துடியதனில் தோயும் திதியமைப்பில்  
சாற்றியிடும் அங்கியிலே சங்காரம்—உற்றமா  
ஊன்று மலர்ப்பதத்தில் உற்றதிரோ தம்முத்தி  
நான்ற மலர்ப்பதத்தே நாடு.

35

## ஞான நடனம்

மாயை தனைஉதறி வல்வினையைச் சுட்டுமலம்  
சாய அமுக்கிஅருள் தான்எடுத்து—நேயத்தால்  
ஆனந்த வாரிதியில் ஆன்மாவைத் தானமுத்தல்  
தான்எந்தை யார்பரதம் தான்.

36

## ஆனந்த நடனம்

மோனந்த மாமுனிவர் மும்மலத்தை மோசித்துத்  
தான்அந்த மானிடத்தே தங்கியிடும்—ஆனந்தம்  
மொண்டருந்த நின்றூடல் காணும்அருள் மூர்த்தியாகக்  
கொண்டதிரு அம்பலத்தான் கூத்து.

37

## வழிபட்டார் பெறும்பேறு

பரைஇடமா நின்றுமிகு பஞ்சாக் கரத்தால்  
உரைஉணர்வுக்கு எட்டா ஒருவன்—வரைமகள்தான்  
காணும் படியே கருணையுருக் கொண்டாடல்  
பேணும் அவர்க்கு உண்டோ பிறப்பு.

38

## The Dance of Lord Siva

30. O Lord Meykandar of Tiruvennainallur!  
Graciously expound to me the nature of the dance  
performed by the Lord, in the presence of great  
sages, taking the form of the Five letters beyond  
Naada tatva.

31. Listen to me my boy, I shall explain to you the dance. He assumes the form of the five mystic letters, namely Si va ya na ma and dances in the soul indicated by the letter 'ya' for its redemption.

32. Hear now the nature of the Dance performed by Ambalavaanan. His feet sought after by (his devotees) are the letter 'Na', his navel is 'Ma', his shoulders are 'Si', his face is 'Va', and his head is 'Ya.'

33. For Him the hand which holds the drum is 'Si', the hand which swings is 'Va' the embodiment of Jnanam; the hand which indicates 'Fear not!' is 'ya'; the hand which holds the fire is 'Na'; the foot which presses down the demon Muyalakan is 'Ma'.

34. The arch (over Lord Nataraja) indicates 'Omkaara' and the torches which fill the space with light are the letters which are inseparable from 'Omkaara'. Those who have given up their egoism know that this is the dance of the Lord and knowing this, they will be released from the cycle of births and deaths.

35. Understand that creation emanates from the drum, preservation from the hand of hope, Destruction from the fire held in one Hand,

*Tirobhava* (obsouration) from the foot which presses down and Mukti (Deliverance) from the foot held aloft.

36. Our Lord's dance consists in scattering the darkness of Maayai, burning the strong Vinai (Karma), stamping down 'Aanava malam' showering grace and lovingly plunging the soul in the ocean of Bliss.

37. The silent Jnanis destroying the three-fold bond are established where their selves (egos) are destroyed. To such jnaanis the dance of Lord Nataraja, the embodiment of grace (Arul) is the visible fountain of Bliss in which they drink deep.

38. The one who is beyond word and thought becomes embodied in Grace, takes the form of the unsurpassed Panchakshara manthra, and dances on the base of Para Sakti, to the witness of His consort, the daughter of Himavan. Those who understand this mystic Dance and cherish His memory have no further births.

*Note:* Stanzas 30 to 38 deal with the meaning and purpose of Lord Nataraja's cosmic dance. The points made out in the stanzas may be further explained as follows:—

1) The dance is not conditioned by space and time. It is not conceivable within the limits of the thirty six tatvas. Only the sages can realize the full import of the dance. (stanza 30)

2) Nataraja's form as well as His dance represent the mystic mantra consisting of the five letters, namely Si va ya na ma (stanza 30)

3) God dances in the Soul, that is to say, He is the life principle within lives. The purpose of His dance is to redeem the soul. He takes the form of the five letters. (stanza 31)

4) Panchaksharam is in three forms, namely Thoola (gross) Panchaksharam, Sukkuma (Subtle) Panchaksharam, and Adi Sukkuma (very subtle) Panchaksharam. The Thoola Panchaksharam is Na ma si va ya. The sukkuma Panchaksharam which is obtained by re-arranging the same letters with 'Si' in the beginning is Si va ya na ma. The Adi sukkuma Panchaksharam is obtained by eliminating the letters 'na' and 'ma'. The meanings of these letters are dealt with in stanza 40. When Nataraja represents the gross Panchaksharam His various features represent the letters as follows :—

Na (ṇ) — Feet  
ma (ṃ) — Navel

si (சீ) — Shoulders

va (வ) — Face

ya (ய) — Head.

(stanza 32)

5) When He represents the subtle Panchaksharam the arrangement is as follows:—

Si (சீ) — The hand holding the drum

va (வ) — The hand held out

ya (ய) — The hand indicating protection  
(Abhayakaram)

na (ந) — The hand holding the fire

ma (ம) — The foot pressing down  
Muyalaka. (stanza 33).

6) Not only is every part of the figure Nataraja symbolic of an idea, but the circular arch around the figure and the flames projecting from the arch are symbolic respectively of Pranava manthra, namely 'Aum' and the sounds which comprise 'Aum'. Those only who have got rid of the soul's basic impurity, namely Aanavam or egoism can see the full significance of this dance and they only are freed from the cycle of births and deaths. (stanza 34).

7) The figure Nataraja symbolises the Panchakritya or the five acts of God. The five acts are Creation, Preservation, Obscuration,

Destruction and Conferment of Grace. Creation is not bringing about anything new. For, Saiva Siddhanta believes in the principle of *Satkarya-vaada* according to which nothing that exists can ever be destroyed and neither can anything new be created. It is the theory of causation according to which an effect is held to exist in its cause. Creation is furnishing the soul with body, internal and external organs of the body, the world and the objects of experience which are all evolutes of the primordial matter called *Maaya*. Preservation is to offer the soul the opportunities to act, which will help it to remove *Aanavamala*. Destruction is reducing the effect, namely body, organs, the world etc. to their cause, namely *Maaya*. This is done to give rest to the soul. Obscuration (*Tirodhana*) is concealing the presence of God in order to allow the soul to enjoy the world until it becomes ripe for conferment of Grace. The conferment of Grace is the final act of God by which the soul is liberated from the cycle of births and deaths and is united to God. Though these five acts are thus distinguished, every act is an act of Grace by God for the benefit of soul. The form of *Nataraja* symbolises these five acts as follows —

Drum—Creation

Hand of hope—Preservation





development. To perfect Jnanis He is nothing else but a fountain of Happiness. For them, it is a Dance of Bliss (Aananda).

Saint Sundarar's feeling of overwhelming happiness at seeing Lord Nataraja was described by Sekkizhar in a beautiful verse given below —

ஐந்துபேர் அறிவும் கண்களே கொள்ள  
அளப்பரும் கரணங்கள் நான்கும்  
சிந்தையே ஆகக் குணமொரு மூன்றும்  
திருந்து சாத்து விகமே ஆக  
இந்துவாழ் சடையான் ஆடும் ஆனந்த  
எல்லையில் தனிப் பெருங் கூத்தின்  
வந்தபேரின்ப வெள்ளத்துள் திளைத்து  
மாறிலா மகிழ்ச்சியில் மலர்ந்தார்.

பெரிய புராணம்-252:-

"All his five senses lost their powers to the eyes, all his antakaranas (inner instruments of knowledge) became the first of them, namely oitta, the three Gunas (Sathvik, Rajasik and Thamasik) became the best of them namely Pure Sathvik and he was carried away in the flood tide of joy which comes of looking at the unique dance of the One with matted hair decked with crescent-moon."

All the four Saiva Samaya Acharyas have sung in the most moving terms of Lord Nataraja.

Lord Nataraja's dance and its symbolism have evoked the admiration and adoration of not only the ancient saints and seers but also of the modern savants. We shall refer only to the two great scholars of Ceylon, namely Sir, Ponnambalam Arunachalam Kt, M. A. and Dr. Ananda K. Coomaraswami, D.Sc., who have both written brilliantly on Lord Nataraja. Sir P. Arunachalam has given a detailed description of the bronze icon of Nataraja found in Polonnarwa Ceylon together with the symbolic significance of every one of the features. We give below an extract from his book 'Studies and Translations':—

"Siva stands in a halo or circle of flame (jvala mala prabhamandala: Tamil tiruvasi), a complete circle (vrittakara prabha), united with the figure both at head and foot. A complete circle so united is rare in such bronzes. The circle issues from the mouths of a pair of dolphins (makaras). The halo symbolises the Pranava, the mystic word Aum which is the generalized symbol of all possible sounds and therefore the fittest symbol of the logos.

"The hair of the head is braided, the upper part tied together to form a crown (baddha veni), terminating in a crest of peacock feathers, and at the back a circular knot (Sikha Chakra), the lower

braids falling loose (*lamba veni*) and whirling in the dance. At the base of the crown is a human skull, symbol of Siva's destroying energy. On the lower braids is a mermaid on the right, representing the river Ganges, symbol of fertility and of God's Grace. According to tradition, the Ganges, the celestial river was permitted by Siva to descend on earth in answer to the prayers of King Bhagiratha, and the force of the fall was broken by Siva receiving it in his matted locks for a time to save the earth from being crushed by the weight of the falling stream; a poetic explanation, probably of the first issue of the river from the Himalayan snows. On the loose braids on the left are the crescent moon, symbol of Siva's grace and glory, symbol also of time (for the moon is the measurer of time); and a cobra which by reason of its deadly venom, may be taken as a symbol of destruction and obscuration but is here rather a symbol of the cosmic force—Kundalini.

"Siva is represented with three eyes, symbols of sun, moon and fire and of time past present and future. The third eye is located between the eyebrows and is known as the eye of wisdom. It is also seen in image of Buddha. It is supposed to exist in all men but closed except in the Jnani or a Seer. Its site is indicated by the spot of sandal or other aromatic paste which Hindus

usually wear on their foreheads to remind them of the latent power of vision which it should be their endeavour to awaken and master. This third eye is probably connected with the pineal gland, which physiologists regard as the vestige of an aborted eye and in which Descartes placed the seat of the Soul.

"Siva wears in his right ear a man's ear-ring (makarakuntala) and on his left a woman's tatanka or todū, to indicate that he is both male and female. (Ardhanariswara).

"He wears a necklace of skulls of Brahmas and Vishnus, symbolising that he has seen the universe created and destroyed times without number. After destroying the universe, he wears its ashes on his body. Hence the use of ashes by his devotees as a sacrament, the symbol of purification by the fire of his Grace, for each soul must lose the world to find God.

"He also wears a necklace of rudrakshas, berries of the *elaeo carpus ganitrus*, symbols of his pity, being regarded as solidified tears wept by him for the woes of his devotees. Rosaries of these beads are worn by Siva's devotees. He also wears the Upavita, the sacred thread, over the left shoulder and under the right arm. The Upavita generally consists of 96 strands,

representing the 96 tatvas, categories or constituents of the universe. No ritual can be celebrated without wearing the Upavita. Siva here wears it to indicate that he is Lord of all acts. (sarva-karmarhaka).

“Cobras (nagas) are coiled round his body and in his hair, symbols of the great cosmic force which the Raja Yogis call *Kundalini* and represented as a cobra, relics also perhaps of the serpent worship of the aborigines of India and Ceylon. According to the Raja Yogi, there runs through the spinal cord a canal called the *Sushumna*, at the base of which is a plexus called *Muladhara* (basio), and at the crown in the brain the plexus called the *Sahasrara* (thousand-petalled lotus).

“In the basic plexus is stored the cosmic energy, an infinitesimal fraction of which is distributed throughout the body by the sensory and motor nerves, and mainly by two columns of nerves called *Ida* and *Pingala* on either side of *Sushumna* canal. This canal, though existing in all animals, is closed except in the Yogi. He dispenses with sensory and motor nerves, opens the canal, sends through it all mental currents, makes the body a gigantic battery of Will and rouses the vast coiled up power from the basic

plexus to the 'thousand petalled lotus' in the brain. As the power travels up the canal, higher and more wonderful of vision and knowledge are gained till the goal is reached of union with God. This power is pictured as a serpent coiled up (hence the name *Kundalini*) at the basic plexus and gradually rising with hood erect to the plexus in the brain. The serpent of the Nataraja bronze thus represents the cosmic force coiled in Siva, the supreme Yogi.

He is represented with four arms :

The right upper hand holding a drum (*damaruka*) the symbol of creation or, more correctly, projection or evolution (*srishti*), the source of vibration (*nada*), the first stage of evolution. The drum taps are the alternations of phase extending over vast regions of space and time.

The right lower hand (*abhaya kara*) raised in token of dispelling fear and of assurance of protection, symbol of preservation (*sthiti*).

The left upper hand, holding fire, the destroying and purifying element, symbol of destruction or (more correctly) involution (*Samhara*) and of salvation and deliverance.

The left lower hand hanging down (*dola kara*) pointing to the raised foot as the sole refuge of the soul; symbol of his grace. (*anugraha*).

One leg (*sthita pada*) rests on a prone asura or Titan (called variously *Muyalaka*, *Apasmara*, *Roga-purusha*) holding a snake in his hand, the other leg is raised and bent (*Kunchitapada*). The former foot is deemed the symbol of Siva's obscuring energy, the latter of his energy of grace and salvation. The prostrate Titan on whom Siva dances was sent against him by the heretic magicians of *Darukavana*, and represents the soul's delusion (*Maya*) crushed under Siva's foot.

"He wears short drawers of tiger-skin, and bells below the knee (*kantamani*) worn by heroes in battle, symbols of *nadha* (vibration) first stage in evolution and Siva's might. The whole figure stands on a lotus referred to in connection with *Kundalini sakti*. Thus the dance represents all the "five-fold acts" of God."

Dr. Ananda K. Coomaraswami says in his book 'The Dance of Siva':—

"The essential significance of Siva's Dance is three fold: First it is the image of his Rhythmic Activity as the source of all Movement within the Cosmos, which is represented by the arch: Secondly the purpose of his Dance is to release the

countless souls of men from the snare of illusion: Thirdly the place of the Dance, Chidambaram, the centre of the Universe is within the heart."

\* \* \*

"In conclusion it may not be out of place to call attention to the grandeur of the conception itself as a synthesis of science, religion and art. How amazing the range of thought and sympathy of those rishi-artists who first conceived such a type as this affording an image of reality, a key to the complex tissue of life, a theory of nature, not merely satisfactory to a single clique or race, nor acceptable to the thinkers of one century only, but universal in its appeal to the Philosopher, the Bhakta and the artist of all ages and of all countries."

\* \* \*

"This is poetry: but none the less, the truest Science.

Again this Nataraja is not only Truth, but Lover for the purpose of His Dance is Grace, the giving of freedom to countless individual souls. Lastly, also, how supremely great in power and grace this dancing image must appear to all those who as artists have striven in plastic forms to give expression to their intuition of Life! "

\* \* \*



## THE FIVE LETTERS

திருஐந்தெழுத்து

(வினா)

நாதாந்த நாடகத்தை நன்று அருள்செய்தீர்  
ஒதீர் எழுத்து அஞ்சும் உள்ளபடி—தீது அறவே  
அஞ்செழுத்து ஈதாகில் அழியும் எழுத் தாய்விடுமோ  
தஞ்ச அருள்குருவே சாற்று.

39

(விடை)

உற்ற குறியழியும் ஒதுங்கால் பாடைகளில்  
சற்றும் பொருள்தான் சலியாது—மற்றதுகேள்  
சிவன்அருள் ஆவி எழிலார் திரோதமலம்  
ஆசில்எழுத்து அஞ்சின்அடை வாம்.

40

திருஐந்தெழுத்தின் பொருளும் அதன் ஒதும் முறையும்  
சிவன்அருள் ஆவி திரோதம் மலம்ஐந்தும்  
அவன்எழுத்து அஞ்சின் அடைவாம்—இவன்இன்று  
நம்முதலா ஒதில்அருள் நாடாது நாடும் அருள்  
சிம்முதலா ஒதுநீ சென்று.

41

அதன்பயன்

அண்ணல் முதலா அழகார் எழுத்துஐந்தும்  
எண்ணில் இராப்பகல்அற்ற இன்பத்தே—நண்ணி  
அருளா னதுசிவத்தே ஆக்கும் அணுவை  
இருளா னதுதீர் இன்று

42

ஒதும் முறையை வற்புறுத்தியருளல்

ஆதி மலம்இரண்டும் ஆதியா ஒதினால்  
சேதியா மும்மலமும் தீர்வாகா—போதம்  
மதிப்பரிதாம் இன்பத்தே வாழலாம் மாறி  
விதிப்படிஒ(து) அஞ்செழுத்து மே.

43

திருஐந்தெழுத்தின் பெருமை

அஞ்செழுத்தே ஆகமமும் அண்ணல் அருமறையும்  
அஞ்செழுத்தே ஆதிபுராணம் அனைத்தும்—அஞ்செழுத்தே  
ஆனந்த தாண்டவமும் ஆளுந்(கு) அப்பாலாம்  
மோனந்த மாமுத்தி யும்.

44

### The Five Letters

39. O. Gracious Guru! You have explained to me clearly the nature of the *Nadanta*<sup>1</sup> Dance. Kindly explain to me now the true significance of the Five Letters. Are they perishable like any other letter?
40. In all languages the letters which are only symbols may perish. But the entities denoted by these symbols will not perish. The meanings of these Five Letters (namely Si va ya na ma are God, His Grace (Sakti), Soul, <sup>2</sup>Tirobava. and <sup>3</sup>Mala respectively (These entities are imperishable).
41. God, Grace, Soul, Tirobava and Malam are the entities represented by the Five Letters (Sivayanama). If you pronounce it beginning with 'Na' you will not obtain Grace. You pronounce it beginning with 'Si'; then you will obtain Grace.

1. Nadanta—beyond Nadam, the highest tathva.

2. Tirobhava—The principle of Obscuration.

3. 'Mala' when it stands alone denotes only Aanava mala.

42. If the beautiful Panchaksharam beginning with 'Si' is meditated upon, God's Grace will emerge, cleanse the soul of the vestiges of Aanavam and unite it to Sivam where there is neither light nor darkness, but perfect happiness.
43. If these Five Letters are pronounced with the letters indicating Thirobhava and Anavam (namely 'Na' and 'Ma') in the beginning, the three malas which have persisted so far will not be eliminated completely. If however, the order is reversed and they are pronounced (and contemplated) according to the injunction, you will achieve boundless Bliss.
44. The Panchaksharam is the essence of the God given Vedas and Agamas and of the ancient Puranas. It is Panchaksharam which represents (Lord Nataraja's) Blissful Dance and leads to the ultimate speechless Mukti beyond the thirty six *tattvas*.

#### Note

The Panchaksharam or the Five Letters is the supreme manthra of the Saivites. It is full of philosophical meaning. It represents Pati, Pasu and Pasam (God, Soul and Bondage), the three eternal categories of Saiva Siddhanta. The

author therefore says that the entities represented by these Letters are eternal. The letters represent the categories as follows :

(சி) Si - God - பொருள்	} Pati
(வா) Va - His Grace - அருள்	
(ய) Ya - Soul - தெருள்	Pasu
(ந) Na - Tirobava - மருள் (also includes Mayai and Kanmam)	} Pasam
(ம) Ma - Anavam - இருள்	

It will be seen that the soul occupies the middle position. During the bound state (Peddah State) the soul is attached to paasam and it identifies itself with it. During the released state (Mukti) it is attached to Pati and it identifies itself with Him. All that the soul has to do is to detach itself from Paasam and attach itself to God through His Grace.

Namasivaya is called *Thula* (Gross) Panchaksharam, because in it Paasam is given the first place. This manthram is not therefore recommended for spiritual progress. In *Sukkuma* (Subtle) Panchaksharam, namely Sivayanama, Pati is given the first place. There is also an *ati-Sukkuma* (Subtler) Panchaksharam where the letters 'Na' and 'Ma' representing Paasam do not

find a place. It is Sivayasiva (சிவய சிவ) or Vayasi (வயசி). In the form Sivayasiva, the soul is protected on both sides by Pati. In the form Vayasi, it is protected on the one side by His Grace and on the other side by Siva. Which particular form of Panchaksharam is selected for chanting depends upon the spiritual development of the devotee and the instruction of the Guru. It has to be chanted inwardly and meditated upon in accordance with the injunction of the Guru-Stanza 43.

The state in which the Soul is enveloped in spiritual darkness, that is, where the soul is with Aanavam only, is called *Kevala* State. This is symbolised by Night. The State in which it is attached to Maaya also, where it undergoes the cycle of births and deaths, is called the *Sakala* state. This is symbolised by Day. The state of Mukti where the soul is released from bondage is called the *Suddha* state and this is the state where there is neither Night (darkness) nor Day (light)-stanza 42.

Saiva Siddhanta lays great stress on the fact that God's grace is necessary at every stage of the soul's development and particularly for uniting the soul to God. That is why 'Va' (Arul) occupies the middle position between 'Si' (God) and 'Ya' (Soul)-stanza 42.

The holy hymn Sri Rudram occupies the central position among the four Vedas. The Panchakshara has been mentioned in the middle of Sri Rudram. The Panchakshara may therefore be considered to be the core of the Vedas. It may also be considered to be the quintessence of the twenty eight Saiva Agamas which form the basis for Siddhanta Saivism. The four Saiva Saints have sung gloriously on the greatness and efficacy of Panchaksharam. Saint Manickavachagar exclaims: "What penance have I performed to merit God's grace? By uttering 'Sivayanama' I obtained it". We have already explained under stanzas 30 to 38 how Lord Nataraja's blissful Dance which is the concretisation of God's Jnana and Ananda, is a representation of the Five Letters. Even those who have attained Jivan Mukti will have to contemplate on Panchakshara in order to be free of the traces of the hankering after Malam (Vasana malam)-vide Sivagnanabotham Sutra 9.

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1. Saints Gnanasambandar, Appar, Sundarar and Manickavachagar.

2. கர்ணையோ தவம் செய்தேன் ? 'சிவாயநம' எனப் பெற்றேன்  
Tiruvachagam 38-10

## MUKTI

தான் (ஆதல்)

முத்தி தனை அடைந்தோர் முந்துபழம் போதுஅங்கி  
வித்தகமாம் வீணை இவையிற்றின்—ஒத்த  
இரதம்மணம் வெம்மை எழில்நாதம் போல  
விரவுவர் என்று ஒதும் விதி.

45

இதுவுமது

தத்துவங்கள் எல்லாம் சகசமாய் ஆன்மாவில்  
பெத்தத்தில் நிற்கின்ற பெற்றிப்பால்—முத்திதனில்  
சித்தமலம் அற்றார் செறிந்திடுவர் என்றும்மை  
சத்தியமாய் ஒதியிடுந் தான்.

46

இதுவுமது

ஆதவன்தன் சந்நிதியில் அம்புலியி னார்சோதி  
பேதமற நிற்கின்ற பெற்றிப்பால்—நாதாந்தத்து  
அண்ணல் திருவடியில் ஆன்மா அணைந்துஇன்பக்  
கண்ணில் அமுந்தியிடும் காண்.

47

முத்தியின் இயல்பு

சென்றிவன்தான் ஒன்றில் சிவபூரணம் சிதையும்  
அன்றிஅவன்தான் ஒன்றும்எனில் அந்நியமாம்—இன்றுஇரண்டும்  
அற்றநிலை ஏதென்னில் ஆதித்தன் அத்தன்விழிக்  
குற்றமற நின்றதுபோல் கொள்.

48

முத்தியில் முப்பொருள் நிலை (வினா)

வாக்கு மனம்இறந்த வான்கருணை யாளன்உருத்  
தாக்கறவே நிற்கும் தனிமுதல்வா—நீக்காப்  
பதியினைப்போல் நித்தம் பசுபாசம் என்றாய்  
கதியிடத்து முன்றினையும் காட்டு.

49

முத்தியில் முப்பொருள் நிலை (விடை)

முத்தியினில் முன்று முதலும் மொழியக்கேள்  
 \*த்தஅனு போகத்தைத் துய்த்தல் அனு—மெத்தவே  
 இன்பங் கொடுத்தல் இறை இததைவினை வித்தல் மலம்  
 அன்புடனே கண்டுகொள் அப் பா.

50

### The nature of Mukti

45. The Sivagamas declare that the nature of the union with the Ultimate reached by the Muktas is similar to that of the fruit and its taste, flower and its smell, fire and its heat and the Veena and its tune.

*Note:* The idea conveyed in this stanza is that in the state of Mukti the soul and God become inseparable like the fruit and its taste, etc; but they do not become identical. The analogy is for a limited purpose only. It should not be interpreted to mean that the relationship is that of quality and substance.

46. \*The Agamas declare with certainty that just as in the state of bondage the tatwas (which are only instruments) are inseparable from the soul, even so in the released state the souls which are free from malas unite inseparably with the supreme Being.

\* born state is the peddah state or the Sakala state where the soul is in the cycle of births and deaths.



47. Just as in the presence of Sun the Moon's light is indistinguishable from Sun's light, even so the (released) soul gets united to the Feet of the Lord who is beyond tattvas and is submerged in Bliss.

48. If we say that the soul gets united to Siva, the postulate that Siva has been all-inclusive becomes untrue. If (on the other hand) we say that Siva gets united to the soul, we presume that they had been separate before (which is not correct). If both the errors are to be avoided, we should say that the union is similar to that of Sun and the blind man's eye the moment the defect in the eye is removed.

*Note:* The eye stands for the soul, the defect or cataract in the eye stands for malam. Sun's rays stand for God's grace and Sun for God. Sun's rays always stand surrounding the blind man's eye. It is the cataract in the eye that prevents the union of the eye with the Sun. The moment the cataract in the eye is removed, the eye meets the Sun. Even so the moment the soul sheds its mala, it gets united to God.

49. Oh, incomparable Guru! You are no other than God who is beyond word and thought and who has in His infinite mercy taken the Form (of a Guru) and remains unaffected by the world.

You said that Pasu and Paasam are eternal, like Pati. Please explain how they exist in the state of Mukti.

50. Oh, my son, I shall explain how they remain in Mukti. Please listen and understand in love. That which experiences Bliss is the soul. That which gives the Bliss is God. That which makes this possible is Malam.

*Note :* How does Aanava Malam make this position possible or in what form Malam is supposed to be present in Mukti state has been the subject for much learned discussion by Siddhantha scholars. Malam obviously cannot affect the soul in Mukti, for Mukti by its very definition means release from Paasam which includes Aanava malam. But if we say that Aanavam is destroyed in Mukti, we transgress the principle that Pati, Pasu and Paasam are eternal and indestructible. One explanation is that when we say that Aanavam is destroyed or removed in Mukti, we mean that it has lost its power to keep the soul in ignorance, but the substance remains. The objection to this explanation is that 'guni' cannot persist when 'guna' is destroyed. Another explanation is that Aanavam though removed from the released souls persists in the souls in bondage and is therefore eternal. The objection to this explanation is that it militates against the

principle of pervasiveness of Aanavam. To obviate these errors one explanation put forward is that Aanavam gets sublimated in Mukti state and helps the soul to enjoy Bliss instead of hindering it on the analogy that Tirodhana Sakthi in the bhandas state becomes Arul sakthi in the released state. Another explanation is that Aanavam though it continues to exist with its usual power even in Mukti state it is unable to affect the Muktas as God's Grace overpowers Mala sakthi and the released souls are in uninterrupted enjoyment of God's grace.

முத்திக்கு வாயில் (சாதனம்)

அப்பாஇம் முத்திக்(கு) அழியாத காரணந்தான்  
செப்பாய் அருளாலே; செப்பக்கேள்—ஒப்பில்  
குருலிங்க வேடம்எனக் கூறில்இவை கொண்டார்  
கருவொன்றி நில்லார்கள் காண்.

51

முத்தித்தலைவரின் பத்து

கற்ற மனம்போல் கசிந்துகசிந் தேயுருகி  
உற்றுஆசான் லிங்கம் உயர்வேடம்—பற்றுக  
முத்தித் தலைவர் முழுமலத்தை மோசிக்கும்  
பத்திதனில் நின்றிடுவர் பார்.

52

The Means to Mukti

51. "Oh, Father ! What are the sure means to attain this Mukti ? Kindly answer !!"

"Please listen. The means are the incomparable Guru, Lingam and God's devotees.

Those who worship them will not be born again."

52. The Jivan Muktas seek the support of Guru, Lingam and God's devotees and live in heart-melting love comparable to the love of the cow for its young calf. This love will eliminate completely the vestiges of Anavam.

*Note:* The point pressed in this stanza is that even Jivan Muktas so long as they live in this world cannot afford to neglect the means to Mukti. Another point pressed is that the result of Jnanam is love. Referring to Thirugnanasambandar's words, Sekkizhar says in a famous stanza as follows:

"One who has gulped Jnanam said that Jnanam is nothing but love of God".\*

மாணவனின் நன்றியுணர்வு

வாழ்ந்தேன் அருட்கடலே வற்றூப் பவக்கடலில்  
வீழ்ந்தே அலையாமல் மேதினியில்—குழ்ந்துவிடா  
வெண்ணெய்ச் சுவேதவன மெய்கண்ட நாதனே  
உண்மைத் தவப்பயனே உற்று.

53

\* "ஞானம் ஈசன்பால் அன்பே

என்றனர் ஞானம் உண்டார்"

Sekkizhar's Thirugnanasambandar Puranam, Stanza 843.

### Thanksgiving

Oh Meykandanatha of Thiruvennainallur whose early name in childhood was Swetavana and who is constantly surrounded by his disciples! Oh, Ocean of Grace! As a result of penances performed (in previous births) I came in contact with you and I am now saved from being tossed about in the endless ocean of births and deaths.

### Note on Siddhanta Mukti

The conception of 'Mukti' according to Saiva Siddhanta has some unique features. Before considering it, the steps that lead to mukti may be briefly stated. They are (1) Iruvinai Oppu (2) Malaparibakam and (3) Saktinipaadam.

#### Iruvinai Oppu :

This is a mental state of detachment reached by one who is mature for release. At this stage the soul is unperturbed by the pleasures and pains which may accrue consequent on the past good and bad deeds. By this perfect equanimity of mind and freedom from desires and aversions 'Agamiyam' which is the result of desire oriented action is not accumulated and the chain of karma is snapped.

Those who worship them will not be born again."

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மாணவனின் நன்றியுணர்வு

வாழ்ந்தேன் அருட்கடலே வற்றூப் பவக்கடலில்  
வீழ்ந்தே அகையாமல் மேதினியில்—சூழ்ந்துவிடா  
வெண்ணெய்ச் சுவேதவன மெய்கண்ட நாதனே  
உண்மைத் தவப்பயனே உற்று.

53

\* "ஞானம் ஈசன்பால் அன்பே

என்றனர் ஞானம் உண்டார்"

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**Malapariakam.**

This is the stage when mala becomes mature and fit for removal. This stage is reached when the Soul attains 'Iruvinai Oppu'.

**Saktinipaataam.**

This literally means the descent of God's grace. But Grace does not descend only at this stage. God's Grace is ever present in the soul guiding it at every stage in its evolution. During the earlier stages of its evolution the Grace was in the form of Tirodaana sakti hiding itself and helping the soul to experience the world and there by wear out Aanavamala. When the stage of Iruvinai Oppu and Malaparipaakam is reached, the 'Tirodaana sakti' becomes 'Arul sakti' and reveals the Truth to the soul. The soul becomes a Jivan mukta, i.e. it becomes a released soul even when it is in this body.

Even the Jivan mukta may have what is called 'Vaasana mala'. This is like the smell left in the vessel in which asafoetida was stored or like the revolution of the potter's wheel after the potter has stopped revolving the wheel. These serve no purpose. Even so, the vaasana mala does not afflict the Jivan mukta. Yet, in order to remove this vaasana mala, and in order to guard against any slipping down from God-



consciousness the Jivan mukta continues to chant the Panchakshara and worship Guru, Lingam, and fellow devotees as God Himself.

The relationship between the released Soul and God is expressed by the term 'Advaita'. The term 'Advaita' has a peculiar usage full of meaning in Saiva Siddhanta. It is a key word in this philosophy. It means "neither one nor two, but two in one." During the pedda state, (i.e.) when the soul is undergoing the cycle of births and deaths, the soul is in Advaita union with Paasam. In that state the soul completely identifies itself with Paasam though it is different from Paasam. In the mukti state the released soul identifies itself with God though different from it. This is called 'advaita' union. Thayumanavar says :

"Just as I have been in 'advaita' union with Aanava malam, when will I be in 'advaita' union with God, the embodiment of Gnanam?"<sup>1</sup> In Mukti, though the soul loses its ego, it does not lose its identity. A venba in Sivagnanabotham says that in mukti the soul is like salt dissolved in water—water standing for God.

1 "ஆணவத்தோடு அத்துவிதம் ஆனபடி மெய்ஞ்ஞானத் தானுவினோடு அத்துவிதஞ் சாருநான் எந்நாளோ"

In Mukti, the soul does not become God or equal to God. The realised soul cannot perform the Panchakrityas (the Five Acts) which God alone can perform. The soul is entitled only to enjoy communion with God.<sup>1</sup> A verse in Thiruvundiyar states this position categorically as follows :

“The soul becomes God by His Grace only  
The soul cannot become God;  
The soul is ever a soul”.

The final realization comes in two stages or aspects. The first stage is ‘Arulnilai’ or the stage in which the soul is bathed in God’s Grace. It may be compared to the dawn before Sun-rise. The next stage is ‘Inburu nilai’ or the stage in which the soul enjoys Aananda or Supreme Bliss. It is like Sun rise. The former is called ‘Thuriya’ state and the latter ‘Thuriyaatheetha’ state.

The End

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1 “உம்பர்பிரான் உற்பத்தி யாதிகளுக் குரியன்  
உயிர்தானும் சிவாநுபவம் ஒன்றினுக்கு உரித்தே”  
Siddhilar—11-10

2 “அவனிவன் ஆனது அவனருளால் அல்லது  
இவனவன் ஆகான் என்றுந்தீபற  
என்றும் இவனே என்றுந்தீபற”

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"	27	oul	soul
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